The Treatise Committee for Hea-Seung Oh
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Interpreting J. S. Bach's Solo Violin Sonatas and Partitas

Through Leopold Mozart, Joachim/Moser, and Galamian

Committee:

Andrew Dell'Antonio, Supervisor

Vincent Frittelli

Elliott Antokoletz

David Neubert

Phyllis Young

Thomas O'Hare

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by

Hea-Seung Oh, B . M . ; M . M .

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To My Parents

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Interpreting J. S. Bach's Solo Violin Sonatas and Partitas

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Hea-Seung Oh, D.M.A.
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Supervisor: Andrew Dell'Antonio

This essay examines Bach's *Sei Solo a Violino Senza Basso Accompagnato* ("Six Solos for Violin without Bass Accompaniment" S. 1001- S. 1006) in illustrating the changing language and understanding of violin technique from the Baroque to the present day. The study takes into consideration two editions of Bach's works (Joachim and Moser's edition of 1908 and Ivan Galamian's 1971 edition) in a comparison of how two editors applied Baroque performance practice and twentieth-century interpretation to their editorial practices. As representative performance practice texts in their respective times, Leopold Mozart's treatise, *A treatise on the Fundamental Principle of Violin Playing* (1756) and Ivan Galamian's book, *Principles of Violin Playing & Teaching* (1971) are then taken into consideration in order to suggest a new approach to technique and interpretation of Bach's works based on the essential points of Mozart's ideas about musical expression (representative of what was desirable of eighteenth-century performers), and an application of these points to modern violin playing based on the techniques suggested by Galamian in his book. The resulting interpretation is neither based entirely on Bach nor entirely on Mozart nor entirely on Galamian, but provides a synthesis that derives from an intersection of these three very different sources, and one that I propose as a fresh outlook on Bach's solo violin works.

Table of Contents

List of Tables

Table Page

Introduction

While the violin itself has fundamentally remained the same today as it was 300 years ago, modern violin technique has changed unquestionably since the Baroque era. The incredible virtuoso technique common in the twentieth century, regarded as unplayable before Paganini (1782-1840), opened the door to new spectacular possibilities of the instrument. This essay will examine Bach's *Sei Solo a Violino Senza Basso Accompagnato* ("Six Solos for Violin without Bass Accompaniment") S. 1001- S. 1006 in illustrating the changing language and understanding of violin technique from the Baroque to the present day and suggesting new interpretive strategies. My conclusions will result from the consultation of two twentieth-century editions of Bach's works and two sources of violin technique from the eighteenth century and the twentieth century.

Joachim and Moser's edition of 1908, *Six Sonatas & Partitas for Violin Solo*, reprinted Bach's autograph in modern notation directly below each line.[1] Joachim was the first among many editors to view Bach's autograph, discovered in 1906, and subsequently reprinted it in modern notation. Ivan Galamian's 1971 edition, *Six Sonatas and Partitas*

[1] Joseph Joachim and Andreas Moser, J. S. Bach, *Six Sonatas & Partitas for Violin Solo* (New York: International Music Company, 1908).

for Violin Solo, is one of the most widely accepted and used today.[2] For decades, no distinction was made between the original text and the editor's contribution, as he included Bach's original manuscript in his edition.

This essay examines these two editions of Bach's works to compare how two editors applied a combination of Baroque performance practice and twentieth-century interpretation to their editorial gestures. As representative performance practice texts in their respective times, Leopold Mozart's treatise, *A Treatise on the Fundamental Principle of Violin Playing* (1756) and Ivan Galamian's book, *Principles of Violin Playing & Teaching* (1971) are considered in the formulation of my conclusions.

I chose Mozart's treatise and Galamian's text for locating certain points that interconnect the interpretations of the two different periods. In comparing these two books it goes without saying that the greatest difference between Mozart and Galamian is that they were written over two hundred years apart from each other. Noticeable distinctions can be made from instrument design to stylistic elements; as just one example, Mozart remarks differently from Galamian in describing the positioning and holding of the

[2] Ivan Galamian, J. S. Bach, *Six Sonatas and Partitas for Violin Solo* (New York: International Music Company, 1971).

violin and bow in the illustrations at the beginning of his text. Yet, in considering the approaches to the principles of violin technique of the two texts, their differences go beyond those resulting from the passage of time. Although this essay will illustrate the merits of each book in the execution of Bach's works, I will describe several important distinctive points here.

Focusing on typical comparative aspects of the texts hardly provides interesting subjects for study. First off, it is not entirely meaningful to compare and describe the changing violin technique and pedagogy without considering the progression made during these two centuries. Second, even though both books were intended to be helpful in instructing students and their teachers, the main subjects of each book do not correspond to each other. While Mozart's treatise concentrates on the importance of the acquisition of theoretical knowledge and suggestions for playing appropriately with good taste, Galamian's book spotlights a more practical approach to understanding how to incorporate various kinds of violin techniques.

As sketched above, Mozart's treatise and Galamian's book have large differences with regard to their viewpoints, in fact, it is probably not an exaggeration to say that these two books provide almost totally opposite approaches. The differences between Mozart's

treatise and Galamian's book, as well as in the two editions of Bach's works, are the motivation for my essay. Rather than illustrating the continuity and change in the development of violin technique and pedagogy over history, the main point of my essay is to examine two editions of Bach's works (Joachim and Moser, Galamian), to find how two editors applied their interpretation of violin practice to their editorial gestures, and finally to suggest my own interpretation of Bach's works through considering these differences.[3]

In illustrating the useful intersection of Galamian's and Mozart's texts, this essay will concentrate on the *Adagio* and *Fuga* from the *Sonata No. 1 in g minor.* Bach's works for solo violin were selected for two reasons. First, as a violinist myself, it is my experience that Bach's works for violin solo are some of the most challenging pieces in the

[3] In fact, many studies have dealt with comparing books that have a similar format of presentation and written approach. For example, Jonathan Ward Schwartz, *Perspective of Violin Pedagogy: A Study of the Treatises of Francesco Geminiani, Pierre Baillot, and Ivan Galamian, and a Working Manual by Jonathan Swartz* (Ph.D. Dissertation, Rice University, 2003). As one of the most influential pedagogy methods, Galamian's *Principles of Violin Playing & Teaching* has been the subject of analysis and comparative review with other pedagogy books by many people, including Michelle Curtis, *Analysis and Comparative Review of Principles of Violin Playing and Teaching by Ivan Galamian* (Ph.D. Dissertation, University of Washington, 1996). If the purpose of this essay had been comparing technique in two different eras or describing the change and progression of violin pedagogy, other treatises such as Carl Flesch's *Art of Violin Playing* published in 1923 (New York: Carl Fischer) or Pierre Marie Francois de Sales Baillot's *L'Art du Violin* published in 1835 (Paris: Dépôt Central de la Musique) would have provided a better comparative subject since they have a similar format of presentation and approach with Galamian's book.

repertory in both the difficulty of technique and the depth of musical ideas. Sol Babitz described them as part of "the Bible of violin playing" and Leopold Auer referred to them as the "product of pure inspiration."[4] Bach's works for violin solo are regarded as an important work by most musical and technical standards for violinists. From their first printing in 1802 to the present day, forty-five editions of the Bach violin sonatas and partitas have been published, replete with phrasings and expressive markings not found in Bach's original manuscript.[5] For over two hundred years, Bach's works for violin solo have remained central to violin students and their teachers.

Second, Bach's works for violin solo have been called the zenith of all Baroque compositions. The versatility of Bach's works for violin solo is demonstrated through his combination of the *sonata da chiesa* (church sonata) with the *sonata da camera* (chamber sonata) tradition.[6] An understanding of such works can provide useful insights into the compositional trends and performance traditions of the eighteenth century.

When Bach composed these works in 1720, he probably did not have any idea his

[4] Sol Babitz, *The Violin: Views and Reviews* (Urbana: University of Illinois, American String Teachers Association, 1959), 29. Leopold Auer, *Violin Master Works and Their Interpretation* (New York: Carl Fischer, 1925), 20-21.
[5] Elisabeth I. Field, *Performing Solo Bach: An Examination of The Evolution of Performance Traditions of Bach's Unaccompanied Violin Sonatas from 1802 to the Present* (Ph.D. Dissertation, Cornell University, 1999), ii.
[6] Jimin Ham, *A Comparative Analysis of J.S.Bach's Three Partitas for Solo Violin*, (D.M.A. Treatise, University of Cincinnati, 2003), introduction.

works would be manipulated according to musicians' changing tastes over the course of two centuries. Elisabeth I. Field states:

> We have no record of anyone performing these works in the first eight decades after they were written, but they certainly could have been. Bach might have been shocked to listen to some of the versions that emerge over time, for these pieces have acted as mirrors, reflecting the changing performance practice of each passing era.[7]

As previously mentioned, since their first printing in 1802, at least forty-five editions have followed, and these works have journeyed through several performance-practice traditions.

In the twentieth century, after Bach's autograph was discovered in 1906, Joachim was the first to reprint the original in modern notation directly below each staff line. Similarly, Galamian's edition, universally accepted among musicians, also included Bach's autograph in facsimile.[8] However, even though Joachim and Galamian provided a facsimile, that does not mean they followed the autograph faithfully.[9] Joachim inserted editorial gestures in the form of dynamics, articulations, bowings, and even ornaments; Galamian also printed bowing suggestions and fingerings. These issues imply that the performers who are working with these editions are affected by modern performance traditions without being aware of it, especially in the case of Galamian's edition with

[7] Field, ii.
[8] Galamian does not print Bach's original under the edited lines.
[9] Even Galamian stated "follows faithfully Bach's manuscript," Galamian, ed. foreword.

relatively modern bowings and fingerings. While it certainly seems that Galamian put forth an effort to be faithful to Bach, it is undeniable that he was editing from a twentieth-century performance tradition perspective. The main point of this essay is not to suggest an authentic interpretation of what might have been heard in Bach's age or to try to determine how Bach truly intended his works to be played. While we can dig through primary sources on performance from Bach's day, it is literally impossible to produce the exact same sound with a modern violin, bow and technique as was created in the Baroque period. Although during the nineteenth and twentieth centuries, historical information regarding Baroque performance practice has become increasingly available to musicians, even if someone tries to perform on original instruments and with historically-informed technique and interpretation, in trying to return to Bach's original sound world, it still is a modern interpretation and event, since any interpretation made in the moment remains "up to date" for that particular performance.

Rather than a search for "authenitc" Bach-era technique, the purpose of this essay is to suggest a new approach to technique and interpretation, adopted from two methodological texts; the essential points of Mozart's ideas about musical expression, which could be a representative model of what was desirable of eighteenth-century

performers, and an application of these points to modern violin playing based on the techniques, as suggested by Galamian in his book. The result will be based neither entirely on Bach nor entirely on Mozart nor entirely on Galamian, but a synthesis that derives from an intersection of these three very different sources, one that I will propose as a fresh outlook on Bach's solo violin works.

Chapter Ⅰ

In this chapter, I will outline the most essential points of two very different books on violin performance: Leopold Mozart's *A Treatise on the Fundamental Principle of Violin Playing* (1756) and Ivan Galamian's *Principles of Violin Playing & Teaching* (1971). As the reader will observe, the concerns of these authors are dissimilar, and it is this very dissimilarity that will be useful to the discussion that will follow.

A Treatise on the Fundamental Principle of Violin Playing

Mozart began his introduction with a history of stringed instruments, focusing in particular on the violin. After mentioning twelve kinds of stringed instruments, he discussed the violin, an instrument that more or less corresponds in construction to our present-day instrument:

> These then are all the kinds of stringed instruments known to me, and most of them are still in use; the fourth of which, namely the Violin, furnishes the material for my attempted thesis.[10]

At the beginning of Chapter Ⅰ, he emphasized the importance of acquiring basic

[10] Leopold Mozart, *Treatise on the Fundamental Principles of Violin Playing*, 2nd ed. Editha Kmocker, trans. (London: Oxford University Press, 1951), 12.

theoretical concepts before picking up the instrument:

> It is necessary that the beginner, before the teacher puts the violin into his hands, should impress not only the present chapter, but also the following two in his memory…He will therefore stand in his own path to the achievement of a perfect stage of musical knowledge.[11]

Specifically, the remainder of the chapter discusses the old and new musical letters and notes, time or musical time-measure, and the duration or value of the notes, rests, and dots with an explanation of all musical signs and technical words and terms. In his explanation, we can locate several models of eighteenth-century performance practice. For example, regarding playing dotted rhythms he stated:

> There are certain passages in slow pieces where the dot must be held rather longer than the afore-mentioned rule demands if the performance is not to sound too sleepy.[12]

He also spoke about the performance of tied notes across the bar line (Mozart calls them "slurs"), noting that when the last beat of a measure is tied to the first of the next measure, one must apply an after pressure to the second note, thus differentiating the two:

> Such notes must be attacked strongly and, with a gradual dying away, be sustained without after-pressure; just as the sound of a bell. Which struck sharply, by degrees dies away.[13]

After a history of notation from the time of Greeks, Mozart discussed how to place the

[11] Ibid., 25.
[12] He also stated, "for the liveliness of music, dotted notes must be held somewhat longer, but the time extended value must be taken from the note standing after the dot. This means the note standing after the dot must be shorten as much as the dotted note extended." Ibid., 41.
[13] Ibid., 46.

fingers on the strings, focusing his commentary on speed:

> Not only must one beat time correctly and evenly, but one must also be able to divine from the piece itself whether it requires a slow or a somewhat quicker speed…So one has to deduce it from the piece itself, and this it is by which the true worth of a musician can be recognized without fail.[14]

In Chapter Ⅱ, Mozart instructed how to hold the violin and the bow, providing a few illustrations. He emphasized that the violin must be held at medium height and with the bow placed more straight than sideways on the violin. We will pass over this discussion since Mozart's technique assumes eighteenth-century methods of holding the violin and bow, which are no longer current, and not applicable to modern violinists.

From Chapter Ⅰ to Chapter Ⅲ, Mozart discussed what the pupil must observe before he begins to play; namely, first, "the key of the piece," second, "the time and the kind of movement demanded by the piece," and third, "the technical terms at the beginning of the piece."

In Chapter Ⅳ, "Of the order of the up and down strokes," Mozart wrote about bowing problems. With the variety of long and short notes encountered in music, he claimed that up and down strokes must be so divided as to give the proper musical effect.[15]

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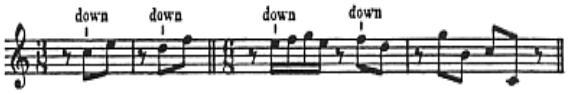
[14] Ibid., 33.
[15] Ruth Howell Aubrey, *A Comparative Study of the Teaching Methods of Leopold Mozart and Leopold Auer,* (M.M. Treatise, University of Texas at Austin, 1952), 36.

Mozart stressed that the chief rule of bowing is that the down bow must be placed on the down beat.[16] However, he also acknowledged the necessity of exceptions to the rule in a succession of repeated rhythmic figures where this is impractical, and where the speed of the music will not admit a readjustment of the bow for the downbeat.[17] For example, in the sixth description of bowing he stated:

> But if a quaver-rest occurs before a whole crotchet, then the note following it must be taken with a down stroke.[18] (see ex. 1-1)

Ex. 1-1. Mozart, 75.



Mozart explained various bowings based on the different characters of music. He illustrated thirty-four different kinds of bowings on eighth-note passages and sixteenth-note passages, which produce a variety of effects. Mozart also illustrated his eighteenth-century musical taste with his discussing of bowing. For instance, he stated:

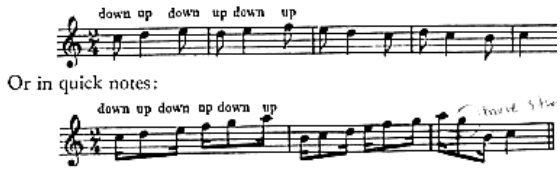
> Two notes in the second and fourth crotchet, of which one is dotted, are always taken up stroke in one bow, but in such fashion that if the dot comes after the first note, the bow is lifted at the dot and the first note perceptibly separate from the last-latter being deferred until the last moment…When four notes come together in a crotchet, and if the first and third note have dot on them, notes should be played with separately detache stroke and in such style notes without dot played very late

[16] Mozart, 74.
[17] Aubrey, 37.
[18] Mozart, 75.

and the following note played right away after them.[19]

When three notes are to be played, he stressed that the middle one is to be divided (longer note), and also that the longer middle must be attacked a bit more strongly and held with sustained full value, but without accent.[20] (see ex. 1-2)

Ex. 1-2. Mozart, 80.



After all instructions for bowings, he left it up to the good taste and judgment of the performer in readjusting the bowings in triple-time:

> Still, the following rule can serve to some extent: Notes at close intervals should usually be slurred, but notes far apart should be played with separate strokes and in particular be arranged to give a pleasant variety.[21]

In Chapter Ⅴ, Mozart discussed "tone production," recommending practicing four ways to divide the bow. Using the different pressures at the different parts of the bow is the main point of these four divisions.[22] In practicing these exercises, Mozart mentioned the small movement of the fingers of the left hand, which, in today's terms, indicates

[19] Ibid., 77.
[20] But if the composer himself binds the second and the third note by a slur, one must not only avoid letting the middle note be heard in two parts by means of an after-pressure of the bow, but must also bind the third note on to the second quite smoothly, and without any particular accent, Ibid., 80-81.
[21] Ibid., 83.
[22] For more information, see Mozart, 96-99.

vibrato. Besides practicing these four divisions, he stressed the importance of working to produce an absolutely even tone with a slow stroke:

> Besides this, a very useful experiment may be made. Namely, to endeavor to produce a perfectly even tone with a slow stroke. Draw the bow from one end to the other whilst sustaining throughout an even strength of tone. But hold the bow well back, for the longer and more even the stroke can be made, the more you will become master of your bow, which is highly necessary for the proper performance of a slow piece.[23]

Mozart provided much additional useful advice for "tone production" to the performer in this chapter. He emphasized, for example, that an even tone sound must be sustained regardless of strong or weak dynamics. In other words, the weak and soft sounds must have the same even, round, and fat sound as the strong, maintained not on one string only, but on all strings. In addition, he suggested using the fourth finger on the lower string to avoid using the open strings:

> Open strings are too piercing compared with stopped notes, so performer should allow the open strings to be heard but rarely or not at all. The fourth finger on the lower string will always sound more natural.[24]

In Chapter Ⅵ and Ⅶ, he discussed the many varieties of bowing, including a discussion on the bow strokes for triplet passages. He divided Chapter Ⅶ into two sections; the first section about the varieties of bowing with even notes, and the second

[23] Ibid., 99.
[24] Ibid., 101.

section about the variations of bowing in figures of varied and unequal notes. The first section displays sixteen bowing examples for duple time and thirty-four examples for triple time. In the beginning of the second section, he stated that he tried to present these compound figures in consecutive order, as many as occurred to him, so that they could be helpful to a beginner player.[25] Mozart offered some brief advice regarding playing a variety of bowing in figures of varied and unequal notes. First, he suggested:

> It is always better if the note following the dot be played somewhat late. Not only must the dotted note be prolonged, however, but it must also be attacked somewhat strongly, slurring the second decreasingly and quietly on to it.[26]

Mozart also claimed:

> On the contrary, if the second note be dotted, then must the first be quickly slurred on to the dotted note. The dot, however, is not to be accented but played warmly with a sustained yet gradually decreasing tone…one should play all the time the first of many notes, slurred together, with more stress and sustain little longer, the first note of each crotchet must be differentiated…In addition, when uneven notes occur which are slurred together, the longer notes must not be made too short but rather sustained a little over-long, and such passages shall be played stingingly and with sound judgment, avoiding to the style indicated in the preceding paragraph.[27]

After the discussion of left hand positions in Chapter Ⅷ, Mozart provided very useful documentation of eighteenth-century ornamentation in three chapters Ⅸ, Ⅹ, and ⅩⅠ. With numerous illustrations and detailed explanations, Mozart treated extensively

[25] Ibid., 124, Mozart presented thirty-four examples, which illustrate compound figures in Chapter Ⅶ.
[26] Ibid., 130.
[27] Ibid., 130-131.

the appoggiatura, trill, tremolo, mordent and some other improvised embellishments.

Mozart first presented what he considered a rule without an exception, "the appoggiatura is never separated from its principal note, but is taken at all times in the same stroke."[28] Mozart divided appoggiaturas into two kinds, ascending and descending, stating the descending appoggiatura is most natural. He described the descending appoggiatura as comprising two kinds: namely, the "Long" and the "Short."[29] The ascending appoggiatura is described as not as natural as the descending appoggiatura because they often make dissonances that should be resolved downwards. Thus to please the ear, Mozart stated that a few passing notes must be added to account for an appropriate resolution of the dissonances.[30] He stated that in an ascending appoggiatura, the accent

[28] Ibid., 166.

[29] The different kinds of short and long appoggiatura can be illustrated as follows: "If the appoggiatura is written before a quarter, eight, or sixteenth note, it takes one half of the value of the note; if the appoggiatura stands before dotted notes it takes the value of the written note, the written note takes the value of the dot, and the note is played as a dotted note; if a dotted note tied to another note, the appoggiatura takes the value of the dotted note; before a half note the appoggiatura takes three quarters of the value of the note… In the case of the short appoggiatura, the stress falls on the principal note differently from the long appoggiatura. The use of the short appoggiatura can be described as follows: if several half notes follow each other; in the case of one minim duplicated by a different voice in the fourth above or fifth below; in the case of the ear of the listener is offended by a dissonance by the use of a long appoggiatura; and in an allegro or other playful fast tempo that needs liveliness and spirit," Mozart, 168-173.

[30] According to Mozart, an ascending appoggiatura made from the third below is the frequent custom. In this case, the appoggiatura is made mostly with two notes. The first note must be sustained somewhat longer and

falls on the first note of the appoggiatura, and rest of the appoggiatura and the following principal note, should be slurred smoothly. Mozart then discussed a special appoggiatura, in which the stress falls on the principal note, and is rarely indicated by the composer.[31]

Mozart ended Chapter Ⅸ, "Of the appoggiatura, and some embellishments belonging thereto", by stating:

> All the passing appoggiatura and ornaments given here must in no way be strongly attacked, but slurred smoothly on to their chief note; in which they differ wholly from the *anschlagende* appoggiatura, which are accented…[32]

Mozart described the trill as a common and pleasing alternation of either whole-tone or half-tone shakes on the main note (half-tone= *trilletto*, whole-tone= trill). He illustrated various ways to begin and finish the trill.[33] Presenting four kinds of trills according to speed, (slow, medium, rapid, and accelerating), Mozart recommended using the slow trill in slow pieces, using the rapid trill for lively and spirited movements, and using the accelerating trill for cadenzas. With a warning to avoid making a 'Goat's trill' (a trill played too fast) he also advised using different kinds of trills according to the size of the hall; while a rapid trill will be more effective in a small place, a slow trill will be better

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the second note, together with the following main note, are slurred smoothly also in this case, Mozart, 173-174.

[31] the passing appoggiatura, intermediate appoggiatura, etc.

[32] Ibid., 185. For detail for *Anschlagende*, see 174, footnote.

[33] According to him trill can begin with the upper note downwards or can be prepared by a descending appoggiatura and ascending appoggiatura. It can either finish with embellishment or simply trill itself.

to listeners far away and in a large hall with lots of echo. He also emphasized that one must always find an appropriate length for the trill, remain in strict time, and lastly must not fail to sustain the long note with a trill in one stroke in a cadenza.

This chapter also discusses how to apply the appoggiatura both before and after the trill in the right place, and how to decide the length or brevity of the appoggiatura. In this discussion, Mozart tried to set some rules about when and where to make the trills without appoggiatura. The principal rule is not to begin a melody with a trill unless it is written down or when special expression is needed. He stressed three things when ascending and descending trills are played: first, all the notes should be played in one stroke. If the sequence of notes is long, the bow should be changed at the beginning of the bar. Second, one must be careful in keeping the bow on the string and carrying the trill evenly without accent. Third, he emphasized the cooperation between fingers and bow to never weaken the trill and not to allow the open string to be heard. He suggested many other rules in the use of trill; for instance, in the descending, ascending, accompanied (*trillo accompagnato*), and double trill. For executions of the double trill, he offered how to practice them with illustrations of the double trill in almost every key with fingering suggestions.

In next chapter he mentioned the tremolo, mordent, and some other improvised embellishments. Tremolo can be identified with modern-day vibrato. In the execution of a mordent, he observed that the stress falls at all times on the principal note. He illustrated three kinds of mordent; one made from the principal note itself, another made from the two next higher and lower notes, and a third made with three notes when the principal note falls between the two neighboring notes.[34] He advised that the mordent must be slurred softly and very quickly to the principal note to avoid overloading the note. Next he mentioned a few other embellishments that are rarely used such as *battement*, *ribattuta*, *groppo*, *tirata*, etc. He ended this chapter, the last chapter in his extensive treatment of ornamentation, by urging his reader to make the decision of applying and playing ornamentation always seeking the musical effect. This seems to be Mozart's most important message, and I will return to this idea in a future chapter.

The title of the last chapter is "Of reading music correctly, and in particular, of good execution." As the title implies, Mozart tried to give some advice about good performance in his final chapter. Since tempo and dynamics were not provided as frequently on the music score in his days as they are today, he stressed that good judgment

[34] Someone differentiated the second kind of the mordent by the word *Anschlag,* but Mozart insisted the second kind also has all the characteristics of a mordent, just gentler than others.

of tempo, dynamics, mood, and where to place embellishments, as well as how to play music with the appropriate character of the piece was a necessity for a good performer.[35] This chapter sums up Mozart's main convictions about proper violin playing, namely, that the best performers are those that remain sensitive to notions of good taste and judgment.

While a number of Mozart's specific suggestions have been useful in my approach to this project, most interesting to me has been his general advice on expressiveness. His ideas on technique are very much a product of their time, and in my approach to specific choices of technique I am much more indebted to another author, Ivan Galamian.

Principles of Violin Playing & Teaching

Written in 1962, Galamian's *Principles of Violin Playing & Teaching* is one of the most important and practical books for teachers and students in the twentieth century. This book was commenced at the urging of Galamian's students, who were determined that he document his teachings.

The system that I have tried to present in the following pages is the one that I

[35] He also suggested playing rather more strongly the notes raised by sharp, accenting minims strongly when mixed with short notes, relaxing tone again without bow lifting when accenting a note strongly, accenting the highest note in lively pieces.

believe to be the most practical…[36]

As Galamian stated in the preface, he tried to explain the pedagogical system in which he believed was the most practical based on his many years of teaching experience. It took twelve years to finish this treatise, seven of which were used to collect data from lessons in his studio. Galamian exemplified his technique with explanations to students, provided a way of teaching these techniques for teachers, and also suggested how to correct and change bad habits for the students who already had them. In his introduction he addressed three major items for teachers. First, teachers must understand naturalness as a primary guiding principle, and should recognize that every student is an individual. The efforts of the teacher must be therefore, faithful to making every student feel as comfortable as possible according to her nature. Second, teachers must understand that rigid rules can not be formulated into all players and teachers need to compromise rigid rules to fit the particular student. Third, he emphasized that the key to facility and accuracy, and, ultimately, to complete mastery of violin technique is to be found in the relationship between mind and muscles, that is, in the ability to make the sequence of mental command and physical response as quick and as precise as possible.[37]

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[36] Ivan Galamian, *Principles of Violin Paling and Teaching*, 2nd ed. (Englewood Cliffs, NJ: Prentice- Hall, 1985), preface.
[37] Ibid., 2.

In Chapter one, Galamian talked about two different aspects of technique: the first is “interpretive” technique that must be completely mastered and controlled with the mind and muscle coordination of the performer. The second is “virtuoso” technique, which, although a technique of dazzling execution, is not always under the complete control of the performer and is not always a reliable tool. He talked about the importance of improving the “correlation,” a word he used for the mental-physical relationship of the performers technique. He mentioned that the improvement of this correlation provides the key to technical mastery and technical control. In addition, he emphasized that the improvement of correlation comes not from the training and building of the muscles, but from their responsiveness to the mental directive.

In Chapter two, he discussed the left hand, first addressing posture, the arms, and hand positions that will naturally allow for a comfortable and efficient execution of all playing movements. He described posture, how to hold the instrument, and the position of left arm, wrist, hand, fingers, and thumb. He categorized six special technical problems of the left hand and explained each of them. These six special technical problems are shifting, double stops, trills, left hand pizzicato, harmonics, and the chromatic glissando. He also discussed arm, hand, and finger vibrato.

The title of Chapter three is "the right hand." Galamian believed that the improvement of right hand technique is more difficult than the development of the left. According to him right hand techniques are based on a system of 'springs,' part artificial (i.e. resilience of the bow hair and flexibility of the bow stick) and part natural (i.e. joints of the shoulder, elbow, wrist, fingers and thumb).[38] He stressed that the right hand technique must be developed in a natural way, and illustrated how to hold the bow as well as the physical motions of the right hand such as the motions of the fingers, hand, wrist joint, and forearm. For tone production, he offered three main technical aspects: speed, pressure, and sounding point, all of which must be developed and combined with the 'spring' of the bow arm in a natural way.

He described characteristic bowing patterns whose execution can be considered the basic types. These bowing patterns can be listed as: *Legato*, *Détaché*, *Fouetté* or *Whipped Bow*, *Martelé*, *Collé*, *Spiccato*, *Sautillé*, *Staccato*, *Flying Staccato* and *Flying Spiccato*, and *Ricochet*. This essay will concentrate on a specific subset of these bow strokes, *Legato*, *Détaché*, *Fouetté* or *Whipped Bow*, and *Martelé*, which will be applied to playing Bach's work.

[38] Michelle Curtis, *Analysis and Comparative Review of Principles of Violin Playing and Teaching by Ivan Galamian* (Ph.D. Dissertation, University of Washington, 1996), 28.

Legato

This bowing is explained as that slurring of two or more notes on one bow stroke.[39] When one plays this bowing, Galamian stated that two things should be considered. First, the right hand should not be disturbed by the change of the left hand motion. When the fingering during a slur involves a substantial change of position, it requires both a change of sounding point and the bow's assistance in making the major shift.[40] According to Galamian:

> The bow, too, has a considerable role to play in the execution of good shifts. By moving slower and by diminishing the pressure during the actual change of position, it can eliminate a great amount of the sliding sound…It involves a slight slowing down of the bow stroke and a gentle lifting of the pressure during the motion of the left hand.[41]

The second consideration occurs when a string crossing is involved in the slur. He stated the subtle, close approach to the new string can make a smooth change, yet when continuous string crossings occur many times, it is important to stay as close as possible to both strings. Sometimes string crossings should match the sound of the percussive nature of the left hand, for example in loud scalar passage and arpeggio runs. Galamian emphasized that one must be aware not to let the finger leave the string too early preceding

[39] Galamian, *Principles*, 64.
[40] Ibid., 64.
[41] Ibid., 64.

the bow crossing in these cases. He also suggested that the way to practice *legato* with string crossings is to isolate the string crossing pattern and practice it on the open strings.

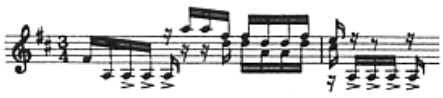
Détaché

Détaché is a separate bow stroke taken for every one note without a break between the notes.[42] Galamian stressed that one must have smoothness and evenness in the pressure of a stroke. This simple *détaché* can vary according to the length of the stroke, speed and dynamics, and he advised one to use the vertical movement of the hand, the forearm rotation, or the combination of both if one has a constant reiteration of string crossing.[43] He addressed four kinds of *détaché*. The first species is called the "accented" or "articulated" *détaché*, the bowing pattern in which each stroke starts with an increase in both speed and pressure. This bowing pattern is almost always continuous without air-space between the notes.[44]

[42] Ibid., 67.
[43] Ibid., 67.
[44] Ibid., 67.

As an example of an exception where one needs *détaché* with air space between the notes, Galamian cited Bach's Partita No.2 in D minor, *Chaconne*, m. 169. (see ex. 1-3)

Ex. 1-3. Galamian, *Principles*, 68.



Example 48
Bach: *Partita No. 2 in D minor*
Chaconne (measure 169)

The *détaché* "porté," the second kind *détaché* discussed, is a stroke that is pulled with a slight swelling at the beginning followed by a gradual lightening.[45] According to Galamian in this bowing, there may or may not be an actual space between the notes, but should sound as if there is one. The third *détaché*, the "louré" or "portato," is similar to the *détaché* porté, except that it combines more than one note per bow.[46] The last species of *détaché* bowing is the *détaché* "lancé," a stroke that is similar to the *martelé* but without the being attack. The notes that use the *détaché* lancé are short and must be played with great initial bow speed that slows down toward the end of the stroke, producing a clear break between the notes.[47] Like the porte and the loure, the *détaché* lancé is often blended with other *détaché* strokes for musical emphasis. On the subject of blended *détaché*

[45] Ibid., 68.
[46] Ibid., 68.
[47] Ibid., 69.

strokes, Galamian asserted:

> It maybe stated that especially in extended passages of *détaché* one rarely encounters a single particular type of *détaché* that remains "pure" for any length of time. The more inventiveness a violinist displays in the selection and combination of the types and in the transition from one type to another (in the service of better phrasing and more expressive nuance), the more colorful and alive his playing style will be.[48]

Fouetté* or *Whipped Bow

This stroke combines the lifting of the bow off the string and striking it down with a great deal of attack and speed. According to Galamian, in general, this bowing is played with the upper half of the bow and with an up bow. He stressed that one must not lift the bow too soon, and lifting the bow must be made not at the end of the stroke, but shortly before the new stroke. This stroke can be used very effectively, such as when a note needs an accent and there is not time enough to pinch the string for a *martelé* attack, or when certain notes in a constant *détaché* passage need to be both short and accented, as well as in the accenting of short trills.[49]

Martelé

Martelé is a percussive stroke that creates a pinched sound at the beginning of the

[48] Ibid., 69.
[49] Ibid., 70.

stroke, which must be lessened in order to avoid a scratchy sound.[50] This bowing can be played in any section of the bow and with any amount of the bow, and always retains a rest between strokes. As a result, the actual note following the accent is short. Galamian emphasized that during the termination of the stroke, the control of pressure and the release of pressure are important. When using the point of the bow, the wrist should be somewhat lower, the forearm should be slightly turned out, and the base knuckles of the finger should be lowered a little.[51] When *martelé* is played at the frog, the player must be conscious of not over-pressing with bow weight so as not to make a terminal scratch.[52] He also advised one must also remember that even though small *martelé* is controlled by the finger and the hand, big *martelé* needs a motion that is actually begun by the arm, additionally when *martelé* is played with long bows, the player must be aware of using the bow parallel to the bridge at the sounding point with absolute straightness.

After Galamian described the characteristic bowing patterns and their execution, he commented on a few special bowing problems such as bow attack, the change of bow stroke, the alternation of fast and slow strokes, and the tonal aspect of harmonics and

[50] Ibid., 71.
[51] Ibid., 71.
[52] Ibid., 71.

chords. He stressed the smoothness needed for the change of the bow:

> …but the one that is most important concerns the ability to make the change as smooth and as unnoticeable as possible.[53]

He said the playing of chords involves three elements: intonation, the building of the chord, and sound production. Since the first two deal primarily with the left hand, he discussed only the third element in Chapter three. He described three types of chords. The first one is the broken chord. For a three-note chord, the bow attacks the low and middle notes together before the beat and then moves over the middle and high notes.[54] When the bow moves over the highest note, the middle string acts as a pivot and should be sounded throughout, and the middle and highest note are sounded together on the beat. He said the four-note chords can be broken in various ways. To stress the top notes, the two lower notes on G and D strings are attacked together, before the beat, and then the bow moves over to the top two notes on the A and E strings. When the player wants more smoothness, the bow can move more gradually making the broken chord have more of an arpeggio character. The downward motion of the whole arm together is required for playing the broken chord. He advised that one avoid raising the elbow high because it prevents the use of arm weight, and hinders the ability to keep the bow straight. The second type of

[53] Ibid., 86.
[54] Ibid., 88.

chord is the unbroken chord. The most important point in producing a simultaneous attack on the three-note chord is to control the bow pressure. The pressure has to be sufficiently great to depress the middle string far enough for the neighboring strings to be properly contacted and sounded by the bow.[55] He said that the bow attack from the air is preferable rather than starting on the string and that playing somewhat closer to the fingerboard is much easier than playing near the bridge. Louder dynamic chords can be played nearer the bridge as long as one avoids making a crushing sound. He also advised students to practice chords in any part of the bow and to use the middle or even upper half, especially the when the chord should be played in a soft dynamic. The last one is the turned chord. He said:

> Chords in polyphonic music present a special problem, because they have to be played in a way that not only does not interrupt the continuity of the individual voices but also actually helps to clarify their individual sequences.[56]

Galamian stated that one must play this turned chord without any unnecessary accents and make the notes belonging to the independent voices well heard after the full chord is sounded. According to him, it is a fairly simple process; one needs to attack all the notes of the chord simultaneously first, then after attacking all notes, sustain only the melody note

[55] Ibid., 90.
[56] Ibid., 90.

longer than the notes in the other voices; however the simultaneous attack is not proper when the nature of the voice leading requires a turning of the chord from above, or when the melody is on the D string in four-note chords.[57] A four –note chord with the melody in the bass can be played in various ways. He suggested the best execution of four-note chords with the melody in the bass is anticipating the melodic note with an accent, and then to play the rest of the chord in the usual way.

Galamian devoted the last two chapters to students and teachers. He gave a few important tips to the students to consider during their practice: building time, interpreting time, performing time, the critical ear; and basic exercises. To teachers, Galamian once again emphasized that each student is an individual and should be treated individually. The teacher must diagnose the weakness and strengths of each student, after which they should make a plan for helping each one based on individual personalities. He ended his book with these words to teachers:

> The teacher should be conscientious, patient, and even-tempered. Above all, he must have real love and enthusiasm for his work. Good teaching takes a measure of devotion that the teacher is unable to give unless his heart and soul are dedicated to it.[58]

Unlike Mozart, who is most concerned with general and sometimes vague issues of

[57] He illustrated the execution of these four-note chords with musical example in his book.
[58] Ibid., 108.

expression, taste, and appropriate ornamentation, Galamian is supremely practical. His systematic approach to very specific fingering and bowing techniques is a very useful complement to Mozart's more impressionistic perspective. Both approaches, the specific and general, are invaluable to a modern reinterpretation of Bach's works for solo violin.

Chapter Ⅱ

The previous chapter examined treatises by two great masters of the violin, with two very different approaches and two separate sets of resources to offer modern performers an interpretation of Bach. In this chapter, we will turn to a comparison of editions, in order to apply another comparison of differences to this project.

Ivan Galamian's Edition (1971)

Ivan Galamian's 1971 edition, *Bach's Six Sonatas and Partitas for Violin Solo*, is one of the most widely accepted and used today. For decades, no distinction was made between the original text and the editor's contribution. He included Bach's original manuscript in his edition, stating in the editor's note:

> The present edition follows faithfully Bach's manuscript, the facsimile of which forms a part of this volume. An occasional change in presentation has been made with a view to facilitate the reading by the performer. No dynamic indications have been added to those in the manuscript.[59]

Although Galamian did not add any dynamic markings in his edition, he did add slurs and fingerings. Characteristically, he put fingerings of extension rather than shifting positions.

[59] Galamian, ed. editor's note.

Joseph Joachim and Andreas Moser's Edition (1908)

Joachim and Moser did not include a facsimile of the autograph in their edition, but they did reprint the original in modern notation directly below each staff line. Joachim was the first of Bach's editors to view the newly discovered 1906 autograph and subsequently have it reprinted in modern notation.

According to the foreword of the edition:

> By a happy chance Joachim came across the autograph of Bach's Sonatas and Partitas which was in possession of a private collector and remained until then practically unknown. The owner made a photographic reproduction of it and placed it at our disposal. Thus we were in a position to produce an entirely independent work which is not based on any previous edition.[60]

While they provided a photographic reproduction of the original score in modern notation, Joachim and Moser did not always follow faithfully what Bach wrote in the original score. They added bowing markings including slurs, fingerings, dynamics, and some rhythm notation changes. In comparing two editions of Bach's works, this chapter will examine the *Adagio* and *Fuga* movements of the Sonata No. 1 and identify what I consider to be the most important places for editorial remarks among the editors when preparing these two movements for performance.

[60] Joachim and Moser, ed. foreword.

Ⅰ. Sonata No. 1 in g minor, *Adagio*

1. Small notes

The opening movement of the entire *Six Sonatas and Partitas for Violin Solo* features melismatic and expressive small notes supported by chords that sound on regular parts of the beat. Traditionally, performers have interpreted the small sixteenth and thirty-second notes one of two ways. The first is to treat these small notes between the chords as part of the melody; the second is to consider these florid passages as ornamentation. Depending on the decision about how to treat these small notes, choices of tempo, dynamics, fingerings, and articulations can fluctuate according to performer's interpretation. If one treats these small notes as ornamentation, one should perform this movement keeping this fact in mind. This is also the case when one considers historically-informed practice. As Joel Lester wrote in his book *Bach's Works for Solo Violin*:

> Example 2-7 presents the *Adagio* along with the prelude-like thoroughbass that is its basis. The opening two measures establish the key with a tonic-dominant-tonic cadential progression over a 1-2-5-1- bass-skin.[61]

If we follow this idea, then Bach may have considered these secondary notes as ornamentation in this particular movement, and thus there is no need to apply more

[61] Joel Lester, *Bach's Works for Solo Violin* (New York and Oxford: Oxford University Press, 1999), 33.

ornamentation as suggested by eighteenth-century treatises. On the other hand, if one conceives these passages as part of the melody, then one should play them with more expression and with regularity with the chords. This is a common view among violinist-editors.[62] Even though there are many historical sources that confirm how to interpret these passages, the decision of playing these melismatic and expressive small notes has remained as an issue among musicians.[63]

Galamian did not add or change any notes in this movement from what Bach wrote in the autograph except only in one place.[64] Bach wrote only a trill mark in the autograph in the fourth beat of m. 8, but Galamian added a sixteenth-grace note in his edition. One can consider this editorial gesture as simply informing the performer which note begins the trill. Furthermore, in Bach's own time, trills in general were understood as begining with the higher note.[65] However, a different view is possible. As a performer himself, Galamian might have written this grace note in order to emphasize a somewhat longer

[62]For example, many violinist-editors (including Joachim and Flesch) added some markings to emphasize small notes as melody.

[63]"Bach's willful defiance of the convention presents a further problem. The question arises whether he wrote out all the ornaments he wished or whether he did leave some leeway to the performer to add others. Since he was never consistent in his habits, no categorical answer is possible," Frederick Neumann, *Essays in Performance Practice* (Ann Arbor, MI: UMI Research Press, 1982), 200.

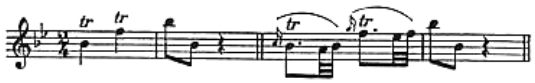
[64] The fourth beat of m. 8.

[65] Hans Theodore David, *J. S. Bach's Musical Offering* (New York: Dover Publications, 1945), 72.

starting note of this trill and with little sustaining. The third assumption is that he followed eighteenth-century performance practice and added a quick appoggiatura as Mozart said in his treatise. "All short trills are played with a quick appoggiatura and a turn."[66] (see ex. 2-1, 2-2)

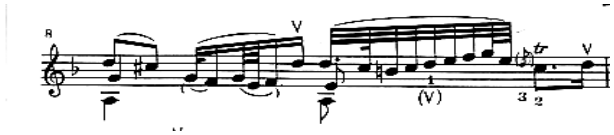
Ex. 2-1. Mozart, 188.

All short trills are played with a quick appoggiatura and a turn. For example:



[1] *Edition 1787 reads:* 'or with the Nachschlag.'

Ex. 2-2. Galamian, ed., m. 8.



Joachim made few changes from the autograph. He added shortened notes around original trills in three places which I will outline below.

On the second beat of m. 2, Joachim, as did Galamian in the fourth beat of m. 8, added a sixteenth-note grace note in his edition. On the fourth beat of m. 3, he added the grace note before the trill and changed the following small notes from sixty-fourth notes to 128th notes. Perhaps Joachim made these changes to create more effective and faster turns, a similar approach to that advocated by Mozart "All short trills are played with a quick

[66]Mozart, 188.

appoggiatura and a turn."[67]

On the fourth beat of m. 8 (as well as the fourth beat of m.12, and the fourth beat of m.21), Joachim added a B and C between the trill on the C and sixteenth note D. This kind of gesture could imply various interpretations. First, Joachim might have considered this passage as a long intermediate cadence, so he added a few little notes slurred to the trill as a turn, as Mozart suggested in his treatise:

> In intermediate cadences, too, it is always better by means of a few little notes which are slurred on to the trill as a turn, and which are played somewhat slowly, to fall directly to the closing note rather than make the performance sleepy by playing an appoggiatura before the closing note.[68]

Mozart emphasized that he suggested this manner not for short notes but for long notes. The fourth beat of m. 8 has only a quarter-note value, but it is possible to apply Mozart's rule here since this movement is in a slow tempo; however I agree more with the second assumption. As Donington stated in his book, every standard Baroque trill requires a termination.[69] In addition, Donington cited Quantz and C.P.E. Bach as well as Mozart.

> According to Quantz:
>
> The end of each trill consists of two little notes, which follow the note of the trill and which are made at the same speed…Sometimes these little notes are written…but when there is only the plain note…both the appoggiatura[preparation]

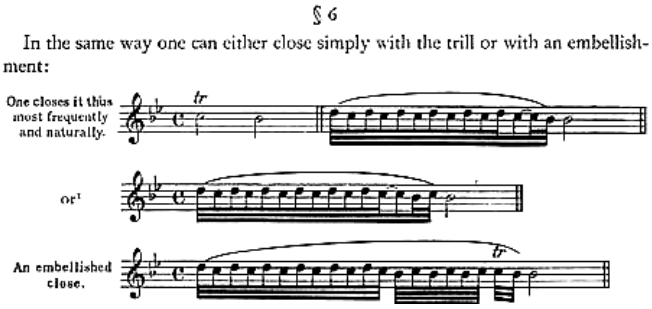
[67] Ibid., 188.
[68] Ibid., 191.
[69] Donington, *The Interpretation of Early Music* (London: Faber and Faber, 1963), 182.

and the termination must be understood.[70]

Mozart also stated:

In the same way one can either close simply with the trill or with an embellishment.[71] (see ex. 2-3)

Ex. 2-3. Mozart, 188.



Joachim made similar editorial gestures in several places in his edition, and he actually added notes for a termination in the first beat of m. 4.

2. The opening chord

Galamian advocated “breaking” the opening chord, and he presented what he called “the most frequent style” with which four-note chords could be broken in his book. According to him, bass and tenor are broken before the beat and the upper two notes accented on the beat:

The bow attacks the G and D strings together shortly before the beat and then turns

[70] Joachim Quantz, *Essay* (Berlin: 1752), Ⅸ, 7 (found in Donington, 182).
[71] Mozart, 188.

> over to the A and E string exactly on the beat. This is the pertinent execution when the top note has to be emphasized.[72]

This is quite different from the eighteenth-century concept of playing chords. Baroque composers proposed that chords be "rolled" or "arpeggiated." Lester cited David Boyden's words in his book:

> Boyden, a historian of early violin playing, argues that the modern way of breaking quadruple stops by two notes at one time was never mentioned as a performance-practice option in the early eighteenth century. He further suggests that eighteenth-century violinists sometimes played quadruple stops by lingering on the bass, followed by a quick arpeggiation to the top.[73]

In 1959, Babitz also introduced the idea that Baroque composers intended that chords should be "rolled" or "arpeggiated" one note at a time.[74]

Joachim actually changed the chord notation from that of the autograph. Bach originally wrote this chord with four quarter notes, but in Joachim's edition the two lower notes are reduced to sixteenth notes, and the alto voice is reduced to an eighth note. It appears that Joachim tried to demonstrate a broken chord, in which the two bottom notes are played together before the beat and the soprano voice remains as the melody, a view that corresponds to Galamian's broken chord.

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[72] Galamian, *Principles*, 89.
[73] Lester, 39.
[74] Babitz, *Views and Reviews*, 24.

As Lester also wrote in his book:

> Many violinist-editors emphasize melody as the driving force by renotating Bach's multiple-stops, marking the lower notes mere support for the melody…The influential Joachim-Moser edition goes even further, recommending [to] "practice these passages singly and without double-stopping, until the melody is so impressed upon the player that it is no longer disturbed in its flow by the chords when they are introduced."[75]

Lester insisted that this view also reflected classical-era and nineteenth-century notions of melody and texture that continue to dominate twentieth-century attitudes toward the opening movement.

3. Dynamics

Bach noted very few dynamic markings in the entire six Sonatas and Partitas, but when he did, he marked them with extreme clarity. As previously mentioned, Galamian closely followed Bach's autograph and did not add dynamics.

Joachim added a *forte* dynamic marking below the opening chord, and added a crescendo to the third beat. Joachim's dynamic markings imply forward motion and strong cadences, and he added crescendo markings to many of the beats that precede the downbeats and before the cadences. We can consider this *forte* on the four-note chord in terms of

[75] Lester, 36, 37.

"modern" violin technique. As Field stated in her dissertation:

> "Modern" violin technique, in fact, does not account for piano chords of this nature. One might even generalize that music of that era employed multiple stopping (chord) as a means to enforce strength. In nineteenth-century repertoire, quadruple-stops were customarily used for brilliance and virtuosity…[76]

On the contrary, a historically-informed interpretation could imagine a lighter-sounding chord. This view corresponds to the Baroque violin's affinity for arpeggiation, which is effective at any volume.

4. Bowings

Galamian attempted to retain Bach's original articulations as much as he could. He made few suggestions under the original bowing markings in his edition, and they seemed to be influenced by the performance practice of Bach's day and by the current taste of his day. The following four examples outline Galamian's approach to handling bowings in Bach's music.

On the third beat of m. 1, there is no slur in Bach's autograph. Both Galamian and Joachim added a slur over the third beat, thus connecting the appoggiatura g-natural to the f-sharp of the following V7 chord. This, in fact, matches with many eighteenth-

[76] Field, 55.

century treatises that indicate that an appoggiatura should be slurred to its resolutions.[77]

On the last beat of m. 3, Galamian inserted an up-bow marking to break the last beat of m. 3, which forces a down bow to come on the next beat, the first beat of m. 4. This can be considered as an effort to make every downbeat played with a down bow. We find this down-bow rule from many eighteenth-century treatises, including Mozart's that stressed that the first and chief rule of bowing should be that the down bow comes on the down beat.

On the first beat of m. 2, the autograph indicates one stoke slurring the small notes following the chord on the first beat. Galamian provided his own suggestion under Bach's original bow marking, indicating to the performer to play the small notes with few separated strokes.

In a fourth example of Galamian's editorial bowing considerations, he suggested an up bow for the first beat of m. 7, which requires making the second up bow after the last beat of m. 6. This suggestion seems to be influenced by modern performance practice, which assumes the longer modern bow in performance.[78] While it is true that using one

[77] "The appoggiatura is never separated from its main note, but is taken at all times in the same stroke," Mozart, 166.

[78] Francois Tourte standardized the modern bow, ca. 1785, which was quickly adopted by the violinists and

stroke (including two up bows) with the longer modern bow is easier than changing the bow direction, the use of two up bows also prevents a strong accent on the D. In addition, his suggestion (using two up bows) makes a bow direction same as the direction of string crossing, which needs to move from the A string to the G. string. At same time, Galamian presented his fingering suggestion, which asks performer to use the second finger on G string, in the third position for D to avoid an open string. Mozart has emphasized avoiding using the open string:

> He who plays a solo does well if he allows the open strings to be heard but rarely or not at all. The fourth finger on the neighboring lower string will always sound more natural and delicate because the open strings are too loud compared with stopped notes, and pierce the ear too sharply.[79]

Now I will consider Joachim's editorial procedures regarding bowing.

Small notes of the third beat are slurred to the fourth beat. Here Joachim seems to be following the ideas of Leopold Mozart:

> Here is now a rule without an exception: The appoggitura is never separated from its main note, but taken at all times in the same stroke.[80]

On the third beat of m. 3, Joachim slurred the chord and following small notes, which causes a down bow to come on the first beat of the next measure. Even in this slow

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assimilated into the musical life. Violinists developed its use to a high technical capacity.

[79] Mozart, 101.

[80] Ibid., 166.

movement, it is possible and easier to slur more notes with a modern bow, and this is another example that shows an effort to make every downbeat played with a down-bow.

On the second beat of m. 4, both Galamian and Joachim showed two up bows for the two notes. In the Baroque style it is arguable that two down bows or two up bows may not have been considered practical since their mention in influential Baroque violin treatises is largely absent.[81] However the two editors may have made this bowing change in order to play the chord on the next beat with a down bow. There is no difficulty in playing these two up-bow strokes with a modern bow.

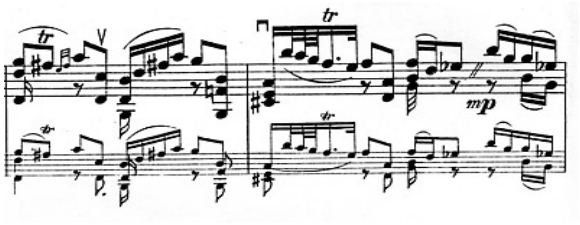
On the first beat of m. 5, both Galamian and Joachim suggested a bowing that implies that they both tried to follow down-bow rule here again. Joachim suggested using two down-bows continuously for the last note chord of m.4 and the first chord of m. 5 for a down bow on the downbeat. (see ex. 2-4) As discussed above, two down bows, which Joachim suggested, were not considered practical in the Baroque style.[82] Galamian's

[81] There is no mention about two down bows or two up bows by Georg Muffat, "The violinist of Bach's time was still strongly influenced by the practice of bowing established by Jean-Baptiste Lully. The rules of bowing Lully devised have been handed down to us by one of his pupils, Georg Muffat; they form an excellent basis for the violinistic interpretation of compositions of the late seventeenth and early eighteenth centuries," David, 66.

[82] About two down-bow and two up-bow strokes, David stated in his book *J. S. Bach's Musical Offering*, 69, "There are, however, instances in Bach's music in which a new motif or line is clearly separated from the end

edition indicates a different gesture by slurring the last two notes of m. 4 with an up bow, demonstrating to performers that they do not need to retake a down bow for the first chord of m. 5.

Ex. 2-4. Joachim and Moser, ed., mm. 4-5.



On the third and fourth beat of m. 6, Bach's autograph shows a simple bowing of two groups of four sixteenth notes. In the autograph two groups of four sixteenth notes are slurred as 3+1 and 2+2. Patterns of three slurred notes and one separate note are common in Bach's works.[83] These patterns also figure in Mozart's treatise, as he stated:

> In the 2+2 figure the first note of two notes coming together in one stroke is accented more strongly and held slightly longer, while the second is slurred on to it quite quietly and rather late[84]

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of the previous phrase although no rest is introduced. In these cases, one should bow the new phrases as if it were preceded by a rest. According to this rule, occasionally two down-bows are required in succession; the first for the ending-note of one phrase, and the second for the opening-note of the next…This type of bowing is quite distinct from the succession of two down-bows within the same phrase which requires a smooth connection and does not allow for a lifting of the bow…A succession of two up-bows belonging to separate phrases occurs only rarely and hardly ever requires a lifting of the bow."

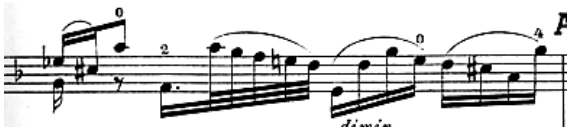
[83] "Patterns of 3+1 were common, whereas that of two and two, although widely applied to Bach's works by later editors, actually belongs to the period of Hayden and Mozart," David, 64.

[84] Mozart, 115.

For 3+1 figure, performer should be careful of not to make any stronger accent which can come from the bow change on the one separated note.

Joachim changed these patterns to two groups of four slurred sixteenth notes. Concerning his dynamic markings, this bowing change is appropriate. He inserted a diminuendo marking under these sixteenth-note groups. He might have tied more notes in one bow stroke to suggest playing them softly. (see ex. 2-5)

Ex. 2-5. Joachim and Moser, ed., m. 6.



5. Chords

As mentioned earlier, Babitz introduced the idea that Baroque composers intended that chords should be “rolled” or “arpeggiated” one note at a time.[85] He supported this idea with five reasons that corresponded to the construction of the Baroque violin; 1)Baroque bridges were curved as much as modern bridges; 2) Mozart’s statement that each attack starts with a “momentary softness”; 3) a light bow grip meant less pressure; 4) it was a “physical necessity” of the violin, and also imitated lute and harpsichord; and 5) it was

[85] Babitz, *Views and Reviews*, 24.

common to delay melody note because of a rhythmic alteration due to breaking chords on the beat.[86] However, he also cited both Quantz and Mozart in noting that notes in chords were to be played "together."[87] Literally, playing the chords "together" at once may or may not be proper execution, because playing the chord "together" often makes it difficult to apply dynamics. In other words, it is easier to play a three-note or four-note chord together (with one stroke) close to the fingerboard at a soft volume, but for louder dynamics, it is more appropriate to play chords close to the bridge. To this point, Galamian made no change in notation in his edition.

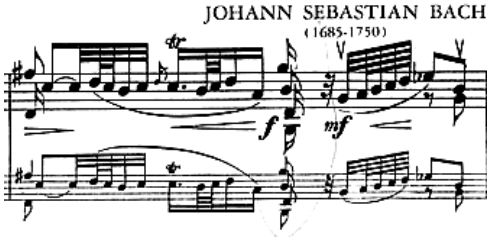
Joachim made changes related to chords in many places in his edition. It appears that he changed the actual notation of chords for three reasons; the first, as Lester insisted, to emphasize the melody as the driving force by renotating Bach's multiple-stops; the second is related to the first in showing how to break and play chords together; the third, to account for the challenging technical problems presented by the autograph's notation.

The first beat of m. 2 provides an example of the first category of changes. By shortening the bottom and soprano voices, Joachim implied that he wanted to emphasize the melody line, which lies in the middle voice. This passage is also a good example of

[86] Babitz's ideas about Baroque violin construction are found in Field's dissertation, 57.
[87] Babitz, *Views and Reviews*, cites Quantz, ch. ⅩⅦ, sec. ii, 18; and Mozart, ch. ⅩⅡ, 21.

Joachim's third category of editorial changes to chords. If one follows Bach's autograph, the small notes will be played in the middle voice while the quarter-note is held in the soprano voice; however, if one keeps the first finger on the E-string to sustain the quarter note F#, there is no finger to play B ♭ on the A-string. (see ex. 2-6)

Ex. 2-6. Joachim and Moser, ed., m. 2.



To illustrate the second category of Joachim's editorial changes to chords, the g-minor chord on the second beat of m. 2 is shortened from eighth notes to sixteenth notes, with a *forte* on the short quadruple stop, which seems to contradict a sustained arrival point. He might have suggested playing the g-minor chord with one stroke without breaking the chord, corresponding to his dynamic marking.

Ⅱ. Sonata No. 1 in g minor, *Fuga*

1. Articulation

Joachim added dots to the eighth notes in m. 1. This marking demands a "*martelé*" stroke, according to Galamian, but Joachim in his edition seemed to suggest simply playing these eights notes with little separation between the notes. He also added *staccato* articulation on two kinds of places; one, on almost every eights and sixteenth note written without chords, and two, on the notes that he slurred together. This editorial gesture implies that Joachim might have interpreted the stroke in this movement as having slight spaces between the notes.

2. Dynamics and bowings

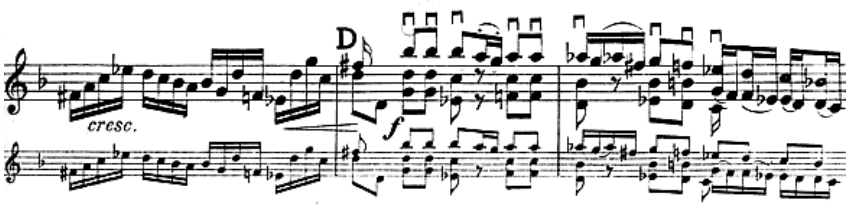
Galamian faithfully followed Bach's autograph regarding dynamics and made no addition. Joachim on the other hand added his own dynamic markings and suggested to begin the movement at *mezzo forte*.

Joachim's dynamic markings seem to follow two simple rules. First, more polyphonic passages generally contain louder dynamics. Second, he added crescendos to the cadences and added soft dynamics for the beginnings of new sections. New sections,

which are different in texture, figuration, and contrapuntal devices, follow immediately after each cadence (except the last cadence) in this movement.

Joachim put a crescendo marking that starts from *piano* in m. 8, toward the G-minor cadence in m. 14. (see ex. 2-7) After the cadence, a modulating two-voice sequence of fugal entries begins in a new register that leads the fugue in the direction of a new key. He placed the *piano* at the beginning of new section right after the cadence.

Ex. 2-7. Joachim and Moser, ed., mm. 10-12.



He made the same gesture in the D-minor cadence in m. 24 followed by a new countersubject with softer dynamics. He inserted a crescendo marking toward the cadence and made a sudden dynamic change from *forte* to *piano* for the new section. On the subject of dynamics and the sectional nature of this movement, Lester noted:

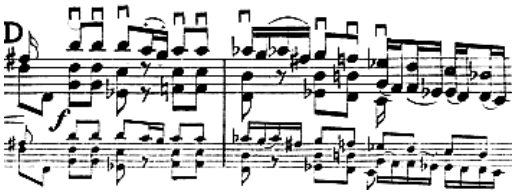
> Violinists performing the *Fuga* can build upon these increasing contrapuntal complexities by energizing the subject anew in each fugal exposition and by bringing out the new countersubjects and new counterpoints. Adjustments of bow stroke and dynamics are good areas for exploration.[88]

[88] Lester, 59.

Bach also approached each cadence with something new as well as introducing new material after each cadence[89]; again, violinists can explore various opportunities for diversity and for energizing this movement.

Joachim inserted two down-bow markings at any place that indicates chords in strong dynamics, *forte* or *fortissimo* (m. 11, for instance). He notated several down bows, which make for a strong effect in addition to the loud dynamics. M. 21 and m. 58 also have several down bows on the three-note and quadruple chords. (see ex. 2-8)

Ex. 2-8. Joachim and Moser, ed., mm. 11-12.



The passage from m. 42 to m. 46 incorporates arpeggiated sixteenth-note figuration, with a circle of fifths progression. Its first three measures, new chords are featured on each downbeat, and are literal transpositions of one another; only in the fourth measure does the introduction of new harmonies accelerate.[90] Joachim seemed to place dynamic

[89] "Nearing the first cadence in m. 14, the fugue subject's repeated-note motive atop triple-stops in mm.11-12 creates the first "tutti" texture: multiple-stops that are more orchestral filler than independent lines. Approaching the next cadence, the subject in m. 20 is the bass of a three-part texture for the fist time," Lester, 59.

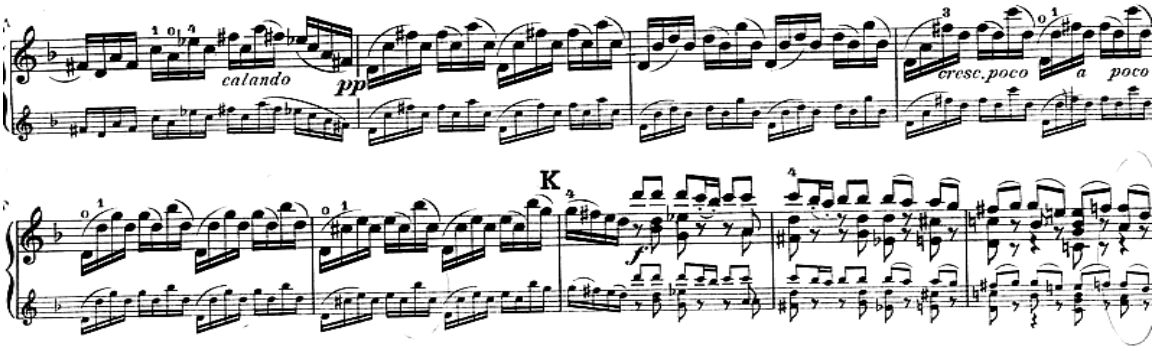
[90] Ibid., 63.

markings following the passage's structure, which remains *forte* for three measures of the circle of fifths progression and changes gradually in the fourth measure preceding the new section of the next passage.

From m. 68 to m. 72 the autograph indicates a simple bowing of two groups of four sixteenth notes. The first group of four sixteenth notes is slurred as 3+1 and the second group of four sixteenth notes is separated. As mentioned previously, three slurred notes followed by a single note is a common pattern found in Bach's works. In this figure, the performer should be careful not to make any stronger accent on the separate note. Joachim followed Bach's bowing for the first group, but he changed the second group to two slurred sixteenth notes. Regarding his dynamic markings, this bowing change is appropriate. He inserted a *pianissimo* marking under these sixteenth-notes groups. He might have tied more notes in one bow stroke to suggest playing them softly and smoothly. Another assumption is that Joachim tried to avoid the string crossing.

In using smoother slurs rather than separated bowings combined with fingerings demonstrates that Joachim insisted on less string crossings. (see ex. 2-9)

Ex. 2-9. Joachim and Moser, ed., mm. 68-76.

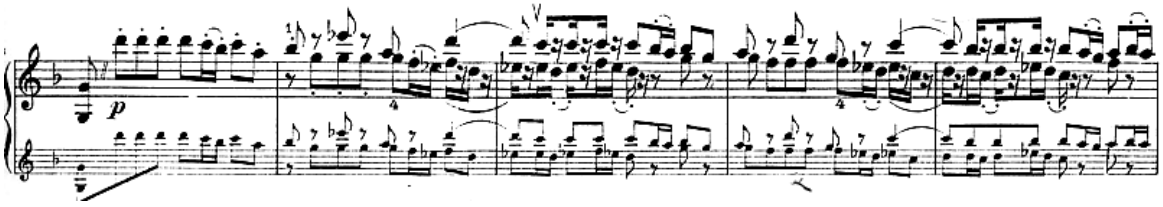


3. Notation

Joachim actually changed the notation from the autograph in some places in this movement. He seems to have edited the music to emphasize the melody line and also to suggest proper execution. Each section of the *Fuga* introduces a new and more complex statement of the subject and its counterpoint, and all musical ideas become more intense as they recur. Wherever the subject is imbedded within chords, Joachim changed the notation to shorten notes in the chord to accentuate the melody line.

From the last beat of m. 15 to m. 16 (as well as from the last beat of m. 17 to m. 20) Joachim presented the execution of this passage in his edition by shortening the note C in the soprano voice (the fugal voice), as well as some notes in the lower voice. (see ex. 2-10)

Ex. 2-10. Joachim and Moser, ed., mm.14-18.



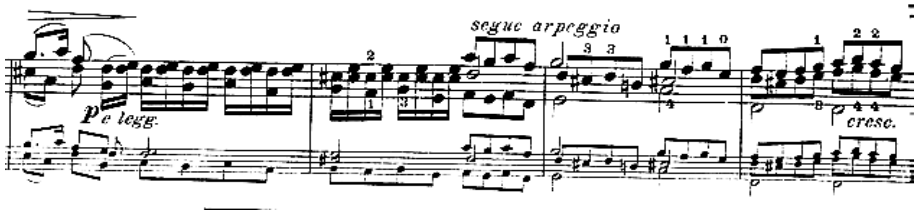
For this passage Galamian presented the autograph notation in his edition, but he also showed his suggestion for this passage in a footnote. In the note, he, as did Joachim, reduced the length of note C in the soprano voice, but left the lower voice as it appears in the autograph. Galamian emphasized both the subject soprano line by shortening the notes, and moving sixteenth notes by placing *tenuto* marking on them.

In the first beat of m. 24, Joachim changed the notes in the soprano voice and in the lower voice from eighths to sixteenths. This editorial gesture indicates more emphasis on the melody line, which lies in the middle voice, and at the same time presents how to play this passage.

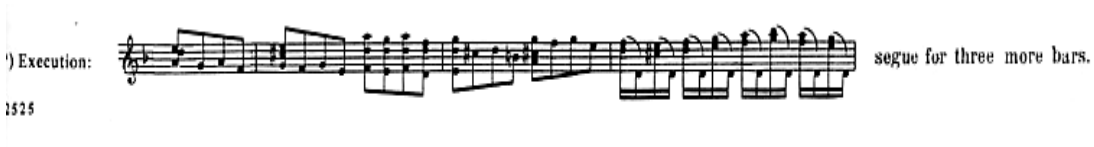
4. Problematic Sections

a. M. 35 and m. 36.

Ex. 2-11. Joachim and Moser, ed., mm. 35-38.



Ex. 2-12. Galamian's suggestion for mm. 35-38 (Galamian, ed., footnote).



Many editors of the solo sonatas have assumed that Bach wanted some sort of arpeggiated patterning here (possibly because he explicitly requests such arpeggiations at two similar points in the *Chaconne*, actually writing out a sample patterning in the first of these passages).[91] Joachim's edition suggestes the double-stop alternation shown in Example (musical example), while Galamian renotated them by proposing to play only the first beat with all three notes together and playing just the moving eighth notes for the rest of measure. (see ex. 2-11, 2-12) Galamian's suggestion for this passage implies that he tried to highlight the moving eighth notes by renotating these chords. Here, either way,

[91] Lester, 63.

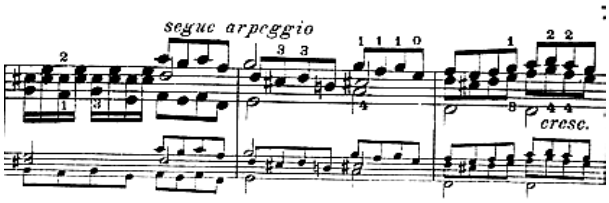
performers should be aware of projecting a considerable intensity in eighth notes in the bottom line, which are the moving figuration derived from the fugue subject.

b. Mm. 38- 41.

In this movement, Bach left some difficult passages unmarked, which has caused many different performers' and historians' interpretations. Mm. 35- 36 and mm. 38- 41 are examples of these uncertain passages.

Joachim's edition retained the autograph notation from m. 38 to m. 41 by simply marking *segue arpeggio*. This corresponds accordingly to the eighteenth-century concept of playing "rolled" or "arpeggiated" chords.[92] (see ex. 2-13)

Ex. 2-13. Joachim and Moser, ed., mm. 37-39.



[92] Babitz, *Views and Reviews*, 24.

Galamian proposed breaking the chord into two upper voices and one continuing-bottom note D in the bottom of the page. His suggestion implies that he might have tried to emphasize the moving upper two notes as the melodic lines. (see ex. 2-14)

Ex. 2-14. Galamian's suggestion for mm. 38-41 (Galamian, ed., footnote).


 ue for three more bars.

Both Galamian and Joachim inserted their own suggestions for Bach's solo violin works that supplement the notation in the autograph. Some of the changes suggest approaching Bach's solo violin works from an "authentic" eighteenth-century interpretation, while the others imply both editors assumed their sensibilities in their own times.

58

Chapter Ⅲ

The purpose of this essay has been to suggest a new approach to technique and interpretation of Bach's works, which can be usefully generalized as a model for the performance of eighteenth-century music today. Chapter Ⅱ used two editions of Bach's works in a comparison of how different approaches to performance practice applied in each edition. Differences in articulation, notation, dynamics, as well as ornamentation between the manuscript and the two editions were discussed. In this chapter, I will present what I believe to be an interpretation that usefully and expressively suits eighteenth-century music in today's performing context.

Ⅰ. Sonata No. 1 in g minor, *Adagio*

1. Ornamentation

As is well known, Bach's ornamentation, like that of most of his contemporaries, was influenced by French practice.[93] However, in later life, Bach made much less use of the detailed signs introduced by the French.[94] Apart from simply indicating the

[93] For more details, see David, 70.
[94] "In later life, Bach made much less use of the detailed signs introduced by the French. He took to indicating appggiaturas by small notes rather than by the little accent marks which he had used," David, 72.

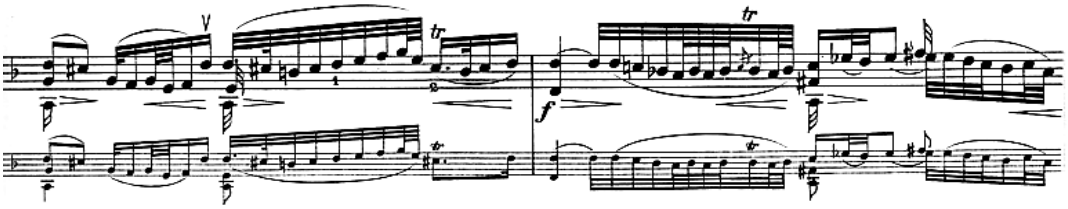
ornamentation marking “trill,” Bach wrote out many appoggiaturas and ornamentation with small notes in the adagio movement of the Sonata No. 1. The trill making, however, was an ambiguous marking that could designate various types of trill, leaving the choice of ornamentation to the musician. Among a total of forty-five editions, many, including Joachim’s, show various interpretations of this trill mark.

The first issue comes on the first beat of m. 4 where Joachim added small notes to indicate a termination of the trill. As previously discussed, Joachim might have followed the eighteenth-century tradition of adding terminations (see p. 39). For several reasons, however, Joachim’s editorial gesture seems not to provide the best execution. First, it seems that Bach might have indicated all turns and terminations with small notes, and additionally, according to David, trills on short notes (eighth notes in slow tempo and quarter notes in faster movements) are best executed as simple shakes terminated by a hold in the manner indicated by Bach.[95] Furthermore, this trill type corresponds to Neumann’s conception of “the anticipated trill,” illustrated in his book with a musical example.[96] Therefore, in this case, playing Bach’s trill in this movement as marked in the autograph appears as the most effective option.

[95] David, 72.
[96] For details, see Neumann, 212.

The second place that one needs to determine the execution of trills is on the last beat of m.8. (as well as the fourth beat of m.12, and the fourth beat of m.21). (see ex. 3-1)

Ex. 3-1. Joachim and Moser, ed., mm. 8-9.



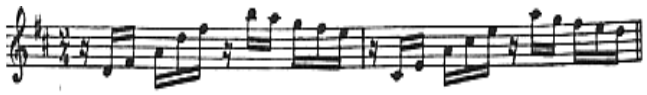
As mentioned earlier, Joachim might have considered this passage as a long intermediate cadence, thus he added a few little notes slurred to the trill as a turn. However, again, it could be argued that Bach wrote all ornamentations of considerable length out in full notes. In addition, as David stated in his book, "if the trilled note is an anticipation of the next tone, the shake should end with a hold."[97] This assumption also raises the possibility that Bach indicated the trill's ending on the D on the last beat of m. 8. Might have Bach originally written D only in the next measure, and added the D on the last beat of m. 8 showing the execution of the trill on C#? Here again, as well as the first beat of m. 4, playing the trill in this movement as rather plain and straightforward seems to be the most expressive option.

[97] David, 73.

2. Bow stroke

Bach indicated a variety of slurs of different lengths in his autograph, without reference to any other types of bowing. The absence of bow-stroke indications provides performers with both the freedom to investigate and a sense of confusion at same time. Mozart committed a whole chapter of his treatise to rules of down and up-bow strokes and another chapter to discussing the varieties of bowings, but presented very little with regard to particular bow strokes. In the sixth chapter of his treatise, Mozart cited the following example: (see ex. 3-2)

Ex. 3-2. Mozart, 110.



He wrote that "every note must be detached strongly and shortly with a separate stroke." [98] The absence, in this example, of any dots or marks to indicate the "strong and short" articulation of each note is noteworthy, since it highlights a historical interpretation of the execution of this stroke. A modern violinist, seeing this notation, would use a smoothly-connected *détaché*, which would arguably be a misreading of Mozart's intentions.[99] As

[98] Mozart, 110.
[99] Kexi Liu, *Teaching the Basic Violin Bowing Technique: A Comparative Study of Bowing Technique of Selected Violin Schools from 1751 to 1974*, (Ph.D. Dissertation, The University of North Carolina at

described here, it is difficult to apply Mozart's conception of particular bow strokes to modern violin playing because of historical differences in the execution, especially considering the physical distinction between the Baroque bow and the modern bow. For this reason, this essay will choose Galamian's notion of particular bow strokes (*détaché*, *legato*, *martelé*, etc.) in suggesting proper execution.

Galamian defined *legato* as the slurring of two or more notes on one bow stroke. When one plays this bowing, Galamian stated that two things should be considered. First, the right hand should not be disturbed by the change of the left hand fingering, and second, a smooth change should be made when a string crossing is involved in the slur. In this movement, Bach wrote passages that need *legato* strokes in several places, and also a smooth *legato* articulation is necessary for this slow movement. The passages that require a *legato* stroke are categorized and outlined below according to three groups: 1) passages with several notes per stroke, 2) passages with string crossings, and 3) passages with groupings of three notes followed by a separate note.

The second beat of m. 1 (as well as the last beat of m. 1, the second beat and third beat of m. 13, etc.) contains several notes in one stroke, which needs a smooth articulation

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Greensboro, 1993), 88.

in the left hand and the control of right hand for the string crossing. As Galamian stressed in his book, one must be aware not to let the finger on F leave the string too early preceding the bow crossing.

The last beat of m. 3 shows the combination of a *legato* stroke with a string crossing and a bow change.[100] When the bow change occurs in the middle of passage, it is most important to sustain the note to sound evenly and to make a bow change unnoticeable. For the evenness of sound of notes, one must apply a slight pressure on the string when the bow changes direction.

The third beat of m. 6 (as well as the last beat of m. 11 and the third beat of m. 19) introduces a third group of *legato* passages, containing slurred three notes and one separated note. In this case, a slight increase of bow pressure can help to bind the notes when string crossing happens coupled with a bow change.

3. Chords

Of the chords described by Galamian, (the broken chord, the unbroken chord, and the turned chord), my interpretation of this movement shows the execution of only the

[100] Galamian inserted the bowing suggestion (to make bow change) in his edition.

broken chord and the turned chord.

Galamian stated the broken chord as the most frequently encountered, and remarked that four-note chords could be broken in various ways. To stress the top notes, the two lower notes on G and D strings are attacked together before the beat, allowing the bow to move over to the top two notes on the A and E strings. As mentioned previously, the opening chord is a prime example of this execution (see pp. 39, 40). The first beat of m. 15 and the last chord of this movement are also appropriate places to apply this four-note broken chord style.

One must play the polyphonic turned chord without any unnecessary accents and make the notes belonging to the independent voices sound well sustained after the full chord is sounded. For this to happen, the performer needs to attack all of the notes of the chord all together, and to continue only the melody note longer than the notes in the other voices. According to Galamian:

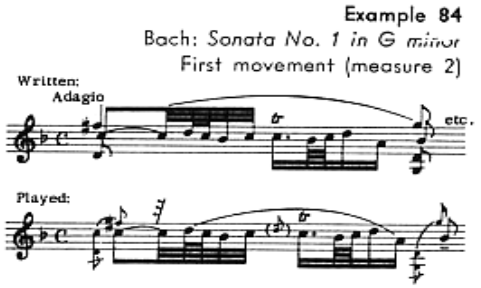
> Chords in polyphonic music present a special problem, because they have to be played in a way that not only does not interrupt the continuity of the individual voices but also actually helps to clarify their individual sequences.[101]

The third beat of m. 1 indicates a three-note turned chord with the melody note G

[101] Galamian, *Principles*, 90.

in the middle voice.[102] Joachim shortened the bottom note A from a quarter to a sixteenth note, implying an emphasis on the melody line in the middle voice. Galamian presented verbatim the chord as written in the autograph. Even though a turned chord needs a short attack on all the notes with a sustaining melody note, it may be more effective to play this chord with little emphasis on the bottom note as composed in the autograph. Galamian demonstrated the execution of the three-note turned chord with an illustration of the first beat of m. 2. (see ex. 3-3)

Ex. 3-3. Galamian, *Principles*, 91.



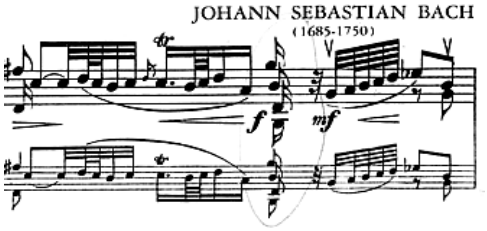
The first beat of m. 4 presents a three-note turned chord that has the melody note in the top voice, a passage also found in the second beat of m. 4, the first and the third beat of m. 5, the first and the third beat of m. 8, and the third beat of m. 11. Galamian stated in his book:

[102] as well as the first beat of m. 2, the third beat of m. 3, the second and the last beat of m. 10, and the first beat of m. 18.

> If the melody note is on the top, or is second from the top, there is little difficulty. In the first instance, all that has to be done is to sustain the top note longer than the second highest note, so that its meaning as melody note is emphasized.[103]

On the third beat of m. 2 appears a four-note turned chord with the melody in the alto voice. Joachim's edition suggested a loud short stroke by changing the note value of chord (from eighths to sixteenths). (see ex. 3-4) It seems more appropriate, however, to play this chord softer than indicated by Joachim (he marked *forte* in his edition) and longer as indicated in the autograph, so that the melody note lasts a little longer than the other two notes in this chord. This approach to four-note turned chords also seems fitting in the first beat of m. 10, the third beat of m. 16, the first beat of m. 17, and the first beat of m. 21.

Ex. 3-4. Joachim and Moser, ed., m. 2.



It should be emphasized that the decision of chord playing is to be based not on the actual note value, but on where the melody voice appears in the chord.

[103] Galamian, *Principles*, 91

4. Bowings

Editors inserted their bowing suggestion in many places in their editions. Some of them represent the relatively "modern" hooked bowings and evened-out slurs, while some other editorial gestures correspond to eighteenth-century bowing practices.[104] Galamian's suggestion of using an up bow for the first beat of m. 7, which requires making the second up bow after the last beat of m. 6, is an example that illustrates this perspective.[105] In Mozart's bowing suggestions, he stressed that the first and chief rule of bowing should be that the down bow comes on the down beat.[106] The second rule is that the appoggiatura is never separated from its main note, but taken at all times in the same stroke.[107] The third rule is that notes at close intervals should usually be slurred, but notes far apart should be played with separate strokes and be arranged in a pleasant variety.[108]

For this movement, Galamian's bowing suggestions seem the more appropriate since they are more natural and practical for the modern bow; in addition, the source of

[104] With the longer modern bow in performance.
[105] As well as the second beat of m. 4, the second beat of m. 7, and the first beat of m. 20.
[106] Both Joachim and Galamian seemed to add the bowing suggestions following down-bow rule in many places, for example on the last beat of m. 3 and on the first beat of m. 5.
[107] Mozart, 166. Both editors inserted the slur on the third beat of m. 1 in both editions and Joachim put the slur on the small notes of the third beat of m. 2 to the fourth beat in his edition.
[108] Ibid., 83.

Joachim's bowing suggestions correspond less to eighteenth century bowings than Galamian's. For instance, Joachim inserted two down bows in many places with strong dynamics, which is not regarded as proper execution in Baroque style.[109] In addition, he changed the common Baroque patterns of three slurred notes followed by a separate note.

Ⅱ. Sonata No. 1 in g minor, *Fuga*

Bach presented his most technically demanding music of the sonata in g-minor in the *Fuga*. Like the two other fugues in his sonatas, they demonstrate a high level of technical and expressive demands made on the player.

1. Bow stroke

In considering the bow strokes, this essay will follow Galamian's interpretation (rather than Mozart's) for this movement as well as the *Adagio* (see p. 62, 63).

The opening of this movement starts simply with eighth notes presenting the subject of this long and complicated fugue. While Galamian did not insert any of his suggestions regarding articulation of these notes, Joachim placed *staccato* markings over them. As previously discussed, Joachim might have suggested making a little separation

[109] As mentioned previously, in the Baroque style two down bows or two up bows were not considered practical since there is no mention about them by Georg Muffat. (see p.45, footnote)

between the notes rather than to play them short (see p. 50). Keeping in mind the physical shape of the Baroque bow, this interpretation is reasonable. According to Boyden:

> the "old" bow is more difficult to control in its upper third in a drawn-out cantabile, and, being lighter, shorter, and using a narrower ribbon of hair, the "old" bow is not able to sustain the singing phrase with as much power or with as long a bow stroke as the modern bow.[110]

The *détaché* "porte," the second kind of *détaché* discussed in Galamian's book, seems to correspond best to Joachim's intentions, and is also highly appropriate for this passage. One needs to pull the bow with a slight swelling at the beginning followed by a gradual lightening for each note. As Galamian stated, emanating from this bowing may or may not be actual space between the notes, but it should sound as if there is one. The execution of *détaché* porte works best in m. 24, for example, where the subject occurs again.

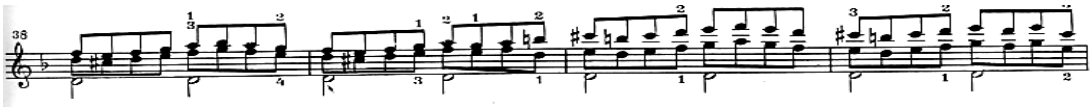
Several passages that have sixteenth-note runs (from m. 6 to m. 10, and from m. 42 to m. 46) are fitting places to apply simple *détaché* stroke.[111] As Galamian stressed for the execution of simple *détaché*, the performer must remain concerned with sustaining smoothness and evenness in the pressure of the stroke.

Galamian stated that the "*whipped bow*" is a stroke that combines the lifting of the bow off the string and striking it down with a great deal of attack and speed, and is

[110] David D. Boyden, *The History of Violin Playing, from its Origins to 1761 and its Relationship to the Violin and Violin Music* (London: Oxford University Press, 1965), 208.
[111] As well as mm. 64-68, and mm. 87-92.

generally played with the upper half of the bow and with an up bow. Galamian noted that this stroke can be used very effectively in places where a note needs an accent and there is not time enough to pinch the string for a *martelé* attack, or when certain notes in a constant *détaché* passage need to be both short and accented, as well as in the accenting of short trills.[112] The passage from m. 38 to m. 41 demands the application of this bow stroke. For this passage, Bach did not indicate the bowing and the way to break and play chords together in the autograph, leaving the choice of execution to performers. (see ex. 3-5) Many editions of the *Fuga*, including Joachim's and Galaimian's, present various interpretations of this passage. As discussed earlier, Joachim added the indication "*segue arpeggio"* in his edition.[113] In footnoting his suggestion for this passage, Galamian broke the chord according to two moving upper voices and one sustained bottom voice. (see ex. 3-6)

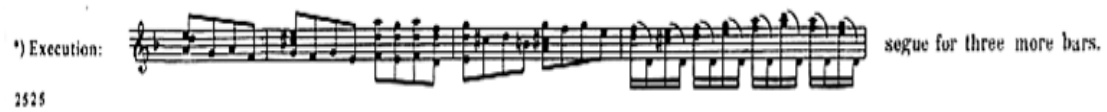
Ex. 3-5. Galamian, ed., mm. 38-41.



[112] Galamian, *Principles*, 70.

[113] This corresponds to the eighteenth-century concept of playing "rolled" or "arpeggiate." Donington supported Joachim's position, "Arpeggio is not necessary for playing the Baroque music, but it is true that playing is easier with an out curved bow," Donington, 475.

Ex. 3-6. Galamian's suggestion for mm. 35-41.

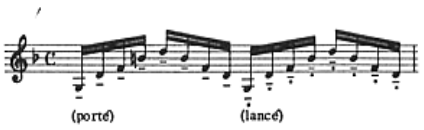

 ue for three more bars.

This suggestion seems to indicate that he considered the moving upper two notes as the melodic lines. Additionally, Galamian slurred the broken chord together, indicating to the performer to play both parts of the chord with one stroke. It may be more effective to keep this broken chord execution as Galamian suggested with two separate bow strokes to emphasize the moving upper voices. In addition, in starting this broken chord passage with an up-bow stroke, it is possible for one to apply the *whipped bow* stroke, thus providing more accents on the moving upper notes, and to emphasize the melodic lines more clearly.

Galamian also illustrated the execution of m. 47 of this movement in his book, which also pertains to m. 48, 49, and 50. He suggested the use of two kinds of bowing, the *détaché* porte and the *détaché* "lancé," the latter indicating an initial bow speed that slows down towards the end of the stroke, making a clear break between the notes. Since each measure has sixteenth-note runs repeated two times per measure, Galamian's suggestion provides more interesting variety to the passage. (see ex. 3-7)

72

Ex. 3-7. Galamian, *Principles*, 69.



Example 53: Détaché lancé
in combination with détaché porté
Bach: *Sonata No. 1 in G minor*
Second movement: Fugue (measure 47)

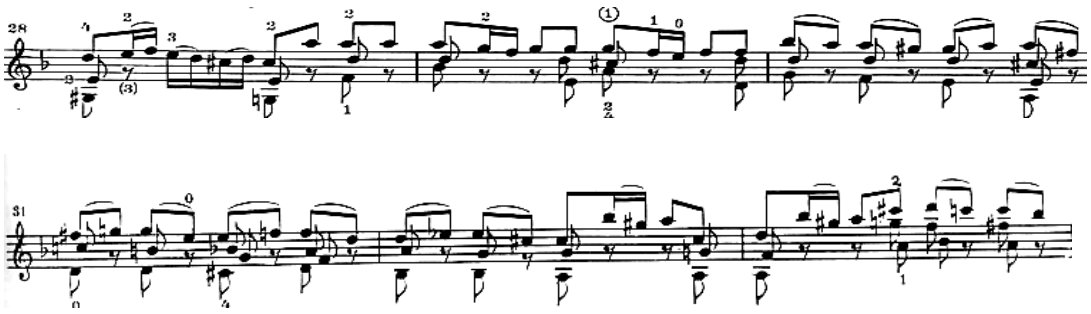
2. Chords

In this movement there are many unbroken chords. According to Galamian, the most important point in producing a simultaneous attack on a three-note chord is to control the bow pressure, which must be "sufficiently great to depress the middle string far enough for the neighboring strings to be properly contacted and sounded by the bow."[114] He suggested to attack the strings from the air rather than starting on the string and to play somewhat closer to the fingerboard than near the bridge. After a simultaneous attack on the three-note chord, one can either sustain throughout all the notes or hold out one or two notes. Bach wrote the tempo marking *Allegro* for this movement and the time signature is *alla breve*. These facts imply that the performer should play this movement quite fast and lively in two rather than in four, and thus, Galamian's approach to unbroken-chord

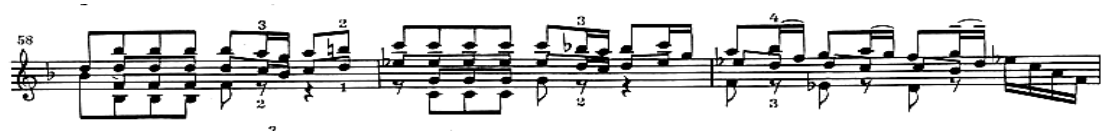
[114] Galamian, *Principles*, 90.

execution seems to be appropriate not only for three-note chords but also for four-note chords.[115] Furthermore, one should be aware of the melody line while playing chords, emphasizing the voice that carries the melody. (see ex. 3-8, 3-9)

Ex. 3-8. Galamian, ed., mm. 28-33.



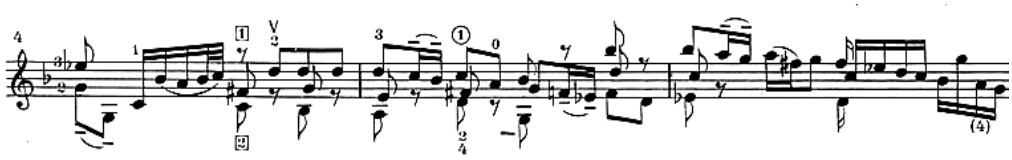
Ex. 3-9. Galamian, ed., mm. 58-60.



[115] For example of four-note unbroken chords, m. 58 and m. 59.

Whereas many places in this movement call for the unbroken-chord stroke, some chords should be performed with a turned-chord execution according to Galamian. On the third beat of m. 5 and the third beat of m. 23, for instance, there appears a three-note turned chord with the melody note in the middle voice. (see ex. 3-10)

Ex. 3-10. Galamian, ed., mm. 4-6.



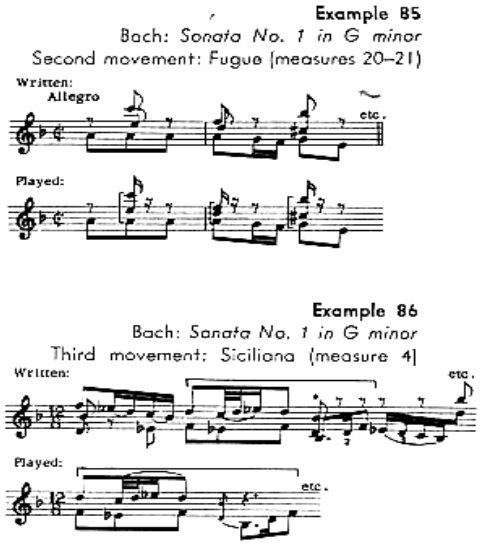
Similarly, in the last beat of m. 20 and the first two beats of m. 21, the melody note within the chord lies in the third note from the top.[116] Galamian noted in his book:

> When the melody note is the third note from the top in a three-note chord that can be attacked simultaneously, it is still fairly simple: after attacking all three strings together, the two upper stings are released and only the lowest note continues to be bowed.[117] (see ex. 3-11, Galamian's example 85)

[116] As well as on the second beat of m. 52, whole m. 83, and on the first beat of m. 84

[117] Galamian, *Principles*, 91.

Ex. 3-11. Galamian, *Principles*, 91.



Even though Galamian suggested attacking all three strings together, releasing the two upper stings and sustaining only the lowest note for this passage, perhaps his alternative for the passage offers a better solution:

> Sometimes, however, the simultaneous attack will not be appropriate; this is especially true when the nature of the voice leading requires a turning of the chord from above. In example 86, for instance, the indicated method of execution is the only one that will clarify how one phrase ends and the other one starts.[118] (see ex. 3-11, Galamian's example 86)

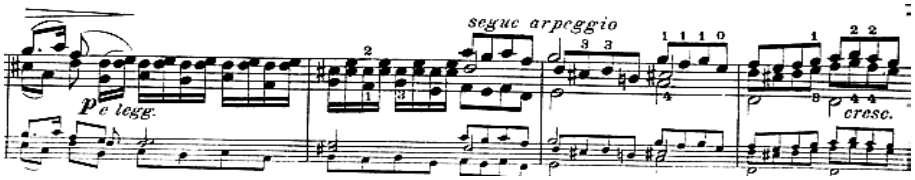
Since one needs to play this movement not slowly and to make the melody line heard, the second suggestion seems more appropriate.

In m. 35 and m. 36 Joachim's edition inserted the double-stop alternation shown in the music example, while Galamian proposed to renotate them suggesting playing only the

[118] Galamian, *Principles*, 91.

first beat with all three notes together and playing just the moving eighth notes for the rest of the measure. (see ex. 3-12)

Ex. 3-12. Joachim and Moser, ed., mm. 35-38.



As discussed earlier, in either choice, a consideration of the eighth notes in the bottom line, which include the moving figuration derived from the fugue subject, should be the chief rule in deciding the execution of this passage. From a historical standpoint, the question of whether this passage should be played with an arpeggio stroke can be raised.[119] Considering the genre of this movement (fugue), Galamian's suggestion seems more appropriate, emphasizing the imitative nature of the musical language.

3. Interpretation

Besides the several subjects discussed above, including bow stroke, chord playing, and slurring, following Galamian's suggestion, we can also apply Mozart's ideas about

[119] "Many editors of the solo sonatas have assumed that Bach wanted some sort of arpeggiated patterning here (possibly because he explicitly requests such arpeggiations at the two points in the *Chaconne*, actually writing out a sample patterning in the first of these passages)," Lester, 63.

musical taste in the performance of Bach's works.

As mentioned previously, Bach wrote the two and two (2+2) figure in many places in his works, for instance on the last beat of m. 6 in the *Adagio* and on the second beat of m. 28 in the *Fuga*. These patterns are also outlined in Mozart's treatise:

> The first note of two notes coming together in one stroke is accented more strongly and held slightly longer, while the second is slurred on to it quite quietly and rather late. This style of performance promotes good taste in the playing of the melody and prevents hurrying by means of the afore-mentioned sustaining of the first notes.[120]

In deciding on the fingerings, one should consider Mozart's recommendation of avoiding the use of the open string:

> He who plays a solo does well if he allows the open strings to be heard but rarely or not at all. The fourth finger on the neighboring lower string will always sound more natural and delicate because the open strings are too loud compared with stopped notes, and pierce the ear too sharply.[121]

According to Mozart, it would seem more appropriate to use a slower trill in the *Adagio*, heeding Mozart's advice in being careful not to sound a "Goat's trill."[122] In addition, his consideration of applying different kinds of trills according to the size of the hall should also be a consideration of performers.[123]

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[120] Mozart, 115.
[121] Ibid., 101. Galamian's fingering suggestion, using fourth fingering for most cases, corresponds to Mozart's statement.
[122] He suggested using the slow trill in slow pieces and using the rapid trill for live and spiritual movements, Ibid., 189.
[123] He said while a rapid trill will be more effective in the small place a slow trill will be better to listeners far

From the middle of the Baroque period until the generation of Kreisler, instrumental vibrato has been used (in the modern way) more or less continuously as a means of enlivening the tone, or intermittently as a specific ornament. The use of vibrato in the Baroque is indisputably confirmed by Mozart, as he notes:

> The Tremolo [here meaning vibrato] is an adornment which arises from nature herself…if we strike a slack string or a bell sharply, we hear after the stroke a certain undulation…Take pains to imitate this natural quivering on the violin, when the finger is pressed strongly on the string, and one makes a small movement with the whole hand forward and backward…Now because the tremolo is not purely on one note but sounds undulating, so it would be a mistake to give every note the tremolo. There are performers who tremble [make vibrato] on every note without exceptions as if they had the palsy…[124]

In deciding on the use of vibrato, Donington's thoughts might be helpful:

> A curiously roundabout way of putting it, but one sees what he means. In truth a continuous vibrato always is musically justifiable provided it is just as continuously adapted to the degree of intensity which the music momentarily requires. Totally vibrato-less string tone sounds dead in any music…Sensitive vibrato not only can but should be a normal ingredient in performing such music: while leaving the tone transparent, it is quite indispensable in bringing it to life, as the evidence and practical experience combine in suggesting.[125]

As mentioned in eighteenth-century treatises from those by Mozart to Giuseppe Tartini, Baroque music requires a more transparent and less intense string tone to ensure a

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away and in large hall, which is very echoing, Ibid., 189. Joachim Quantz also stated "There is no need to make all trills with the same speed. It is necessary to adapt yourself not only to the place where you play, but also to the piece itself which you play. If the place where you play is large, and if it reverberates, a rather slow trill will make a better effect than a quick trill." , *Essay*, (Berlin: 1752), Ⅸ-2

[124] Mozart, 203.

[125] Donington, 170.

certain amount of clarity of sound.[126] Performers should keep this fact in mind when they perform eighteenth-century repertories, as Mozart recommended:

> You should not confine yourself to the point of the bow with a certain kind of quick stroke which hardly presses on to the string, but must always play solidly.[127]
> We must manage the bow from loud to soft in such a way that a good, steady, singing, and as it were round, fat tone can always be heard, which is to be done by a certain control in the right hand, and especially by a certain skilful tensing and relaxing of the wrist by turns.[128]

Mozart also described the "*cantabile*" style, from which one may effectively receive the inspiration for performing the *Adagio* in good eighteenth-century taste:

> You must therefore be at pains, where the singingness of the piece requires no separation, not only to leave the bow on the violin at the change of stroke, in order to bind one stroke to another, but also to take many notes in one stroke, and in such a way that the notes which belong together shall run one into another, and be distinguished in some degree merely by loud and soft.[129]

By discussing information from very different sources, I have tried to present a new approach to technique and interpretation of Bach's works. Specifically, focusing on Mozart's ideas concerning proper effect and good taste and Galamian's suggestions concerning absolute techniques, the material presented here offers creative insight into modern performances of Baroque music.

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[126] Ibid., 470-471.
[127] Mozart, 60.
[128] Ibid., 100.
[129] Ibid., 102.

Conclusion

This essay approaches the performance of Bach's *Sei Solo a Violino Senza Basso Accompagnato* ("Six Solos for Violin without Bass Accompaniment"), from the discussion of two twentieth-century editions of Bach's solo violin works and two sources of violin technique from the eighteenth and the twentieth centuries. I have tried, from the view of a performer, to propose an effective technical and musical interpretation of Bach's works that can be generally utilized as a model for today's performance of eighteenth-century music. As discussed in previous chapters, it is difficult and perhaps undesirable to apply all the violin techniques suggested in eighteenth-century treatises, especially considering the physical change undergone by the violin itself from Bach's day and also the change in musical terminology and language. However, since the purpose of this essay has been not to produce a single "authentic" way of playing the violin according to eighteenth-century standards, but rather to present a new possibility of interpreting eighteenth-century music in today's performing environment, the differences between eighteenth-century and present-day interpretation of early music are a central concern of this essay. While suggestions for technique were taken from Galamian's *Principles of Violin Playing & Teaching*, this project

also considered Mozart's *A Treatise on the Fundamental Principle of Violin Playing*, a standard performance practice manual of the eighteenth century. Over two centuries, musicians have continuously attempted to present interpretations of the music from the Baroque following the performance practices of their time, sometimes seeking more "authentic" performances in numerous ways.

By combining information from very different sources, I have tried to gain insight not from their similarities but rather from their differences. Specifically, Mozart was concerned with proper effect and good taste. Galamian, on the other hand, was concerned with specific technical issues. Neither provides all the answers for a holistic interpretation of Bach, but together their ideas have influenced my own interpretive conclusions.

I am presenting this essay not as the singular or most desirable approach to eighteenth-century music, but rather as a new and creative way, that can help other musicians gain some insight into their own playing of the masterpieces of the Baroque and early classical eras.

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VITA

Hea-Seung Oh was born in Seoul, Korea, on September 25, 1977, the daughter of Wook-Jin Oh and Seung-Hee Kim. She began her studies at Seoul Arts High school in Seoul, Korea, under Young-Zun Kim. She attended the master class at the Moscow conservatory in 1994 and received a performance certificate from Moscow conservatory. In 1995 she began her studies at Seoul National University in Seoul, Korea, under Hae-eun Hyun. That same year she attended the master class at Wien National University, in Vienna, Austria. She received a Bachelor's Degree in 1999 from Seoul National University. She continued her studies at Yale University in New Haven, CT, under Erick Friedman in 2000 and received a Yale School of Music Alumni scholarship. She attended the Round Top Music Festival in Texas in 2001. She received a Master's Degree in 2002 from Yale University. She continued her studies, pursuing a Doctoral Degree at The University of Texas at Austin in 2002. As a student of Vincent Frittelli she received a scholarship from The University of Texas at Austin. She also served as a tenured member of the Austin Lyric Opera Orchestra and performed numerous solo violin and chamber recitals.

Permanent Address:
2-605 Hanshin Royal Apt.
Jamwondong, Seochogu, 137-040,
Seoul, Korea

This treatise was typed by the author.